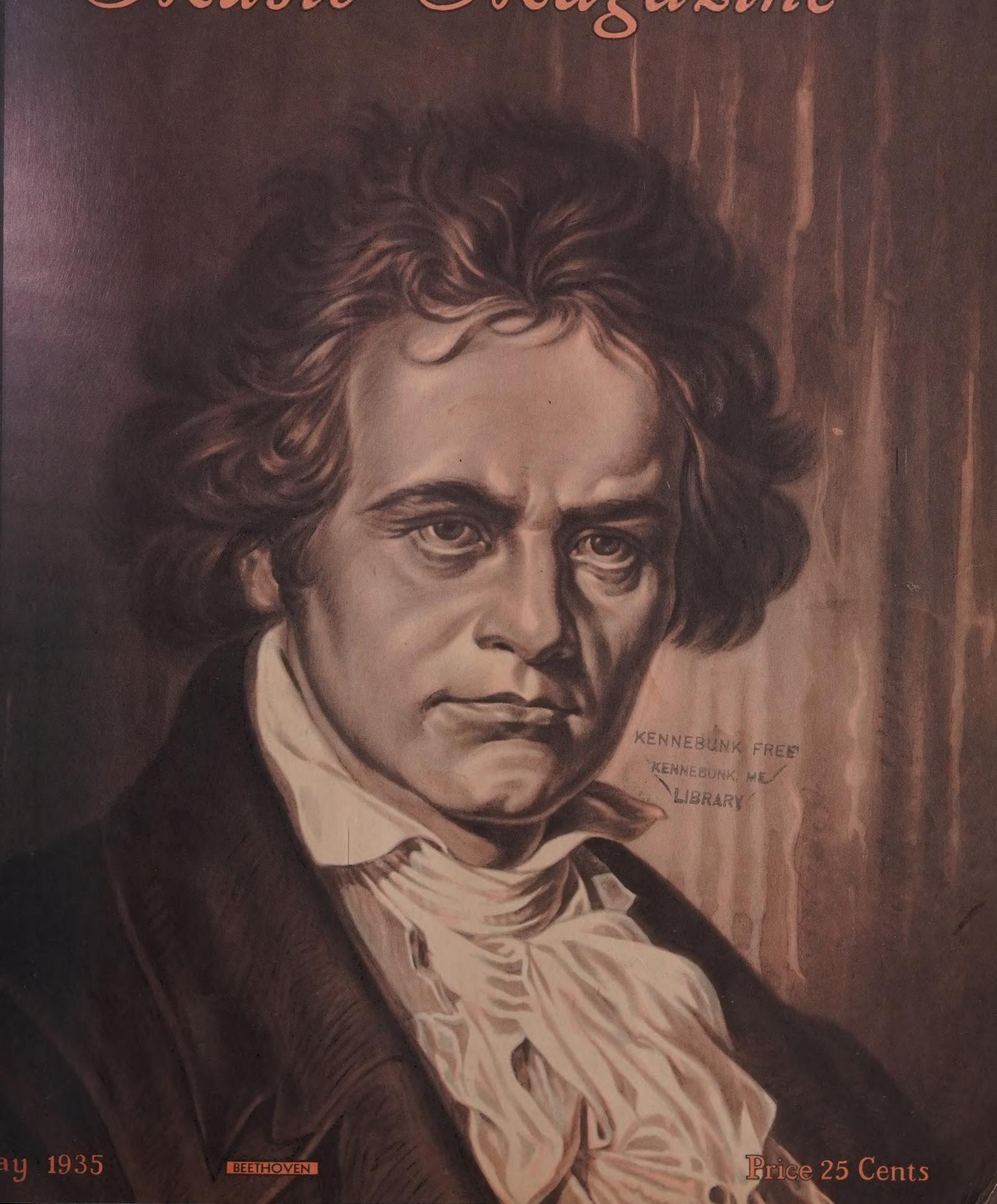


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MAY, 1935

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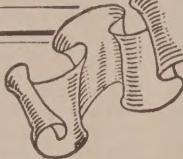
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JULIE
RIVE-KING



THE WORLD OF MUSIC



ERNEST
REYER

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere

MME. JULIE RIVE-KING, of Chicago, now in her seventy-eighth year, appeared on January 11th, in a recital before the St. Cecilia Club of Grand Rapids, Michigan—an organization for which she gave a program fifty years ago. Nothing astounding about that; for Mme. Rive-King has been before the public for a full biblical age of man, having made her first appearance in her native Cincinnati at eight years of age. On her recent program were the Liszt *Rhapsodies*, No. 5 and No. 10, and the Wagner-Liszt *Spinning Song from "The Flying Dutchman"*, done with "a brilliant reading," "the pearl of runs and trills" and a singing tone of amazing power and beauty."

A RECENT RADIO SURVEY discloses that there are 25,551,569 receiving sets in 21,455,799 homes, with two sets in 2,295,770 homes. The radio audience is estimated at 70,804,137 over ten years of age.

THE SOCIETY OF MOZARTIAN STUDIES of Paris presented, at its second meeting of the season, on February 18th, as a special feature of the evening, the "Serenade for Woodwind and Horns, in B minor," which Mozart mentions in a letter of November 3, 1781, as written for a fête of Sainte-Thérèse and to please the chamberlain of the Emperor.

A COUNCIL OF LYRIC AND DRAMATIC THEATERS of Spain was created by a decree of February 8th, to decide on subsidies to be accorded to orchestras and to organizations for the public performance of stage works.

CHARLES MARIE WIDOR, dean in his own right of organists of the world, celebrated, on February 22nd, his ninetieth birthday. All musical Paris venerates their master organist and composer for his instrument and paid tribute to his anniversary. Dr. Wallace Goodrich, Director of the New England Conservatory, pays homage to M. Widor's influence on the organ music of America, in an excellent article in *Musical America*.

A BRAILLE EDITION, in four volumes, of *Melody and Harmony* by Stewart Macpherson, has been completed by The National Institute for the Blind, of London.

THE SWIFT PRIZE of one thousand dollars has been awarded to Norman Lockwood of Oberlin, Ohio, for his symphony, "A Year's Chronicle." The work is to be performed by the Chicago Symphony Orchestra under Dr. Frederick Stock. A second prize of five hundred dollars was awarded to Charles Hau-biel of New York, for his "Tre Ritratti Caratteristici (Three Characteristic Portraits)."



NORMAN
LOCKWOOD

A BACH FESTIVAL, from June 16th to 24th, at Leipzig, will fittingly celebrate the Two Hundred and Fiftieth Anniversary of the birth of the great Cantor whose long service at the Thomaskirche made Leipzig forever one of the most sacred musical shrines of all the world. There will be performances of the "St. Matthew Passion," "St. John Passion," "Mass in B minor," the "Wedding Cantata—O Holder Tag," "The Art of Fugue," and a pageant, "The Cantor of St. Thomas."

MARCEL DUPRE, the eminent French organist, who recently succeeded to the post at St. Sulpice of Paris, so long held by Charles Marie Widor, and who is familiarly known to the organ loving public of America, has received from the French Government the decoration of Officer of the Legion of Honor. He has been for some years a Chevalier of this distinguished order.

THE MUNICIPAL OPERA of Algiers has given a greatly acclaimed performance of the "Andrea Chenier" of Umberto Giordano, with a brilliant cast including Messrs. Luccioni and Yves Noël and Mlle. Djanel, and with M. Wertenschlag conducting.

DR. HOWARD HANSON has been elected to membership in the National Institute of Arts and Sciences. Edward MacDowell was one of the original seven members when the organization was founded.

THE BOSTON SYMPHONY ORCHESTRA, with Serge Koussevitzky conducting, presented on February 8th and 9th a program: "Symphony in C (Jupiter)," Mozart; "Concerto Sinfonico" (first time), Alexander Steinert, with the composer interpreting the piano solo part; "Les Eolides," Franck; "American Sketches, Symphonic Poem," Frederick S. Converse. The right idea, Mr. Koussevitzky. Let us hear our best composers in association with the best of other lands and times; so we may know where we are. Thank you!

EFREM ZIMBALIST made his début as an operatic conductor, when on February 24th he led a performance of Tchaikowsky's "Eugen Onegin" at the Mecca Temple of New York, as the first of a series of Slavic operas to be presented under the auspices of the Art of Musical Russia, Inc. Mr. Zimbalist is said to have been "singled out for warm ovations."

THE "IPHIGÉNIE EN AULIDE (Iphigenia in Aulis)" of Gluck had its first performances in America when given on February 22nd, 23rd and 26th by the Philadelphia Orchestra, with Rosa Tentoni as Iphigenia, Joseph Bentonelli as Achille, Cyrena Van Gordon as Clytemnestra, Georges Baklanoff as Agamemnon, and with Alexander Smallens conducting. The ballet, with Doris Humphrey and Charles Weidman as soloists and directors, was a distinctive feature of the occasion.

THE CAIRO SEASON of opera has opened with a production of "Aida" with the same scenery and costumes as were used there in the world première in 1871 of this marvelous work.

THE CONSERVATORY OF GENEVA (Switzerland), founded by François Bartholoni, will celebrate its centenary this year. It opened its doors in November 9th, 1835, with one hundred and ten students, in the Casino of Saint-Pierre.

FRANK F. HARDMAN, widely known musician and teacher, of Mohrsville, Pennsylvania, died on March 6th. He had been associated as voice teacher in the music department of several leading colleges of the state.

MOZART'S "DON GIOVANNI" has been lately given at the Teatro Reale (Theater Royal) of Rome, the first time it had been presented in Rome for fifty years; and Gounod's "Faust" has been heard after an interim of twenty years.

THE WOMAN'S SYMPHONY ORCHESTRA of New York gave its initial concert on the evening of February 18th, in Town Hall, before an audience that was socially and musically brilliant. Antonia Brico is the conductor; and the organization is sponsored by a group of prominent citizens.

HANDEL'S "XERXES" was heard for the first time in Chicago, when given on February 16th and 17th by the University of Chicago Chorus, assisted by members of the University Orchestra. Cecil Michener Smith led the performance; and Stanley Morner interpreted the title rôle.

FOUR DESCENDANTS (grandnephews and grandnieces) of Johannes Brahms—residents of Duluth, Minnesota, were guests of the Duluth Civic Symphony Orchestra, for its concert on January 17th when the master's "Symphony in C minor" was the leading feature of the program.

THE ROME AND MILAN opera seasons both opened at the New Year with revivals of long neglected works. For Rome, with the King, Queen and Royal Princesses present, was given a magnificent revival of a somewhat modernized version of Monteverdi's "Orpheus," with Tullio Serafin conducting; and at La Scala it was Ponchielli's "The Prodigal Son." Though far removed in time, by a strange coincidence these two composers are natives of Cremona.

BACH'S THIRTY MILE WALK to Hamburg to hear the veteran organist, Reinken, found enthusiastic emulation when recently thirty-five students and two instructors of the School of Music of Illinois Wesleyan University traveled one hundred and thirty-five miles and back by bus, to hear an organ recital by Pietro A. Yon.

A MONUMENT to Ernest Reyer (1823-1909), French composer of operas, has been erected at Marseille, his birthplace. Also, the Library of the Paris Opéra has recently been the recipient of the autographed manuscripts of his "Le Selan," "Sigurd," "Salammbô," "Le Statue," "La countala," "Érostate," and "Maitre Wolfram." Reyer was also a forceful journalist and a valiant service for Wagner, Berlioz, Fran Bizet and Lalo.

PROF. HANS SCHUMANN, eminent authority on the harpsichord and its music, gave a recital on February 13th at Irvin Auditorium of the University of Pennsylvania (in its series of Faculty Lectures and Concerts), including harpsichord compositions by Johann Sebastian Bach, Claude Jaqu Domenico Scarlatti and Giovanni Martin followed by improvisations and a "Dan Suite, Op. 23" by the recitalist.

THE METROPOLITAN FROM 'A TO Z' is a historical work to be published. It will cover the story of opera at the Metropolitan of New York, from Abbey in 1883 to Zieg in 1935, with the position of this great institution in the worlds of fashion and art.

THE FEDERAL SINGING FESTIVAL of Switzerland will be held from June 29th to July 9th, at Basel. Two of the great cantatas of Handel, "Alexander's Feast" and "Ode to Saint Cecilia," will be sung different days.

"LA FORZA DEL DESTINO (The Force of Destiny)" by Verdi has been revised, eliminated the complicated intrigues, and been successfully presented by the Philharmonic Society of Leningrad. The work was written in 1861 for the Italian Opera of Petersburg, by invitation of the Czar. It was not a success, but seven years later met with much more favor after it had been considerably revised by Verdi, with the libretto remodeled by Ghislanzoni who went to become the librettist of the immortal "Aida."

AMERICAN MUSIC and musicians had their hour in the sun, at a recent concert of the Los Angeles Symphony Orchestra. Alfred Wallenstein, young New York musician, both led the orchestra and appeared as soloist in the "Variations for Violoncello and Orchestra" by Boellmann. On the program was a suite transcribed from the score of the new American opera, "Malibran," by Robert Russell Bennett, for the first time that any part of this opera had been heard in public.

(Continued on page 316)



ALFRED
WALLENSTEIN

Music and America's Greatest Problem

ONE of the finest things that President Franklin D. Roosevelt has done since his inauguration has been his declaration of war against internal crime—particularly crimes of violence, such as those organized and executed by the professional gangster and thug.

If our President could bring about some legislation which would penalize the proprietors of the lowest class of newspapers every time a criminal is presented to their moron readers as a heroic personage, instead of as a crook so low that sewer rats would be ashamed of him, a great advance would be made towards better conditions. Our President's activity has set government men at work mowing down the gunmen, kidnappers and up-to-date brigands. It used to be Public Enemy No. 1, but now it seems as though we are arraigned against public enemies 100,000. Let the good work go on. The nation rejoices with the imprisonment and wiping out of these enemies. But what is being done to prevent a new crop of criminals from rising daily?

Just fourteen years ago, THE ETUDE MUSIC MAGAZINE proposed a non-denominational plan of utmost simplicity known as "The Golden Hour." This plan outlined a regular hour once a day or once a week, in which a program of subjects stressing character development, honesty, truth, patriotism, and all of the traits which go to make what we like to think produces the best American citizenship, was provided. This was to be presented through precepts, examples, recitations, playlets and other available mediums; and at all times it was to be supported by a program of the best songs and instrumental music, so that the emotionalizing value of music could vitalize the inculcation of the character building material. Forward-looking teachers, in all parts of the country, introduced this program; and we have from time to time received most interesting and stimulating reports of these "Golden Hours."

We firmly believe that if this plan could be introduced nationally, so that all children could regularly have the benefit of it, our country's crime bill, which runs far into the billions, would be reduced enormously. We are not so Utopian as to imagine that any such scheme as this would wipe out the crimes that come from the unfortunates who, from the biological standpoint, are literally morally doomed before they are born; but it would correct and save the lives of thousands of children who are all too often graduated from the schools into jail, largely because no one thought intelligently enough about this, our greatest problem.

Our schools are still the ramparts of civilization, and our greatest army is our army of teachers. Why? Because every generation must be trained anew. Nothing we have learned in life—no character achievements can be biologically transmitted to our children. Science has proven that over and over again. Every child must be taught and trained anew. Parents and teachers must drill the fighters. This, the fiercest battle of the age, is not a battle of steel bars and steel bullets, but a battle of wisdom and character opposed to stupidity, ignorance, vice and

crime. This battle can not be won without your help.

The value of music in the Golden Hour plan is not that it in itself builds character but that it stimulates the individual child so that the presentation of a program of character building becomes more interesting and vital.

Parents must also recognize, however, that when their children are engaged in music study they are preparing within

themselves something which is an invaluable possession, in that while they are engaged with music of the better kind their minds and lives are not filled with degrading or dangerous influences which may destroy the career of a son or a daughter. Until religious influences, upon which we formerly depended to support our juvenile morality, are widely restored, the teacher in the public school takes on an immensely significant national importance in the preservation of our state.

Here are two things which all parents should think about: I.—In 1910 there were almost no armored automobiles on our streets; now they are a commonplace. In our large cities they are almost as common as the police. Have these ominous looking relics of the battle-field cut down the number of criminals? Have they reduced banditry or murder? Let the wardens of the prisons talk. They will tell you that in most jails these days there is "standing room only." Fighting crime is necessary, but it does no more to do away with crime than mowing down a field of poison ivy without destroying the roots.

II.—The population of our prisons is not made up, for the most part, of "foreigners" but largely of surprisingly young people born and brought up (or brought down) in America. What is the remedy? Certainly not more and better prisons. God forbid! We might cover a whole state with prisons, and still the problem would not be solved. To root out crime, get at the roots of crime—do not merely

prune the upper branches and put them away in storehouses.

Is it not clear that the noble efforts of the departments which President Roosevelt has inaugurated will be little more than a necessary temporary measure if the real problem is not taken in hand by Mr. and Mrs. You?

Here is the specimen program which we suggested fourteen years ago, that teachers may vary or imitate as needed to suit practical demands:

SUGGESTED PROGRAM

1. Music
(School Orchestra, Singing, Talking Machine and other available mediums.)
2. Ethical Example
The children are given practical problems in right or wrong to work out before the class.
3. Music
Group singing, vocal or instrumental solos.
4. Inspirational Talk
When possible, by some one whose character is worthy of

emulation. Or reading of helpful passages of a non-sectarian character from the works of the great religious writers.

5. Patriotic Music
6. Reading
Declamation, dialogue, playlet or moving pictures.
7. Inspirational Music
8. Golden Text
A line taken from the great religious writings of the past or from the writings of great Americans—Washington, Franklin, Jefferson, Irving, Emerson, Beecher, Lincoln, Van Dyke, Holmes, Cardinal Gibbons, Dr. Krauskopf, Ralph Waldo Trine, Edwin Markham, Theodore Roosevelt, and other leading thinkers—this line to be memorized and repeated at the next "Golden Hour."
9. Music
Bright and lively, to stimulate an interest in the work that is to follow in the school day.

THE CONQUEROR

MESSIEURS ET MESDAMES, we are now in the Hotel des Invalides. Observe, please, the radiance of the sun shining through the sapphire windows at the rear and mingling with the golden light upon the cross. It is beautiful, *n'est-ce pas?* And now, form a line upon this side and look down below. There, surrounded by the battle flags of his regiments is all that remains of Napoleon, Napoleon the great, Napoleon the conqueror, *Napoleon l'Empereur de la France*. The next stop, ladies and gentlemen, will be at the Tour Eifel."

"My! Look at that, Charlie. Napoleon doesn't look as though he were any bigger than our Junior."

"Oh, Maw, I'm bigger'n that!"

"Hush, Junior, you're in church. Well, well; I always thought great men were big men."

Most of the popular conceptions about conquerors, in general, are very far from the facts. That many of the "victors" of other days have not been men of imposing stature, that many have not possessed giant intellectual powers, that many have not hesitated to admit that they have had little regard for justice or humanity, that many have never had those forces to which the public often ascribes the secret of dominance, makes, of finding out the things which go together to make a conqueror, a problem of ceaseless interest. Perhaps the valedictorian's time old definition, "The conqueror is the pawn of Fate," would be as good as any, for those men whose chief aim in life has been to triumph over their fellowmen at any cost.

Napoleon, for instance, was next to a midget in size, while his creative activities necessarily did great things for France, and his egotism unbalanced his judgment and led him to believe that he could determine matters about which he knew practically nothing. For instance, in 1809, the year of Charles Darwin's birth, he impatiently rejected the masterly *Philosophie Zoologique* of the great scientist Jean Baptiste P. A. De Monet, Chevalier de Lamarck, which contained the first complete and scientifically supported statement of the principle of biological evolution, antedating Darwin's *Origin of Species* by fifty years. Napoleon, in a cloud of sentimentalism, was worshiped by the very soldiers he led into the slaughter to realize his "magnificent ambitions." Still Napoleon's imagination was gigantic. His grasp of many situations showed an instinctive selectivity that was the marvel of the world. His constructive ability is illustrated by the Napoleonic Codes. Yet, with all his brilliance, Napoleon had very decided limitations.

Moreover, "The Little Corporal" had but a slight evidence of that habit which moralists tell us is essential to mastery. He could not control his own emotions and ambitions. Always he was led by that will-of-the-wisp—desire. In other words, Napoleon was not a conqueror at all, because he could not dictate to those destructive forces within himself which any clear-thinking person would have realized could lead only to downfall. His political and military accomplishments for France were so dramatic in their day that his personality still dominates France as the literature of Napoleon intrigues the world. Yet we can appraise the sum and total of Napoleon's actual victories only by the tragic travesty of a man ending his cancerous hours in a

bleak, stormbound prison off the west coast of Africa. Perhaps he spent his time in realizing the truth of the Duke of Wellington's famous line, "Nothing but battles lost ever can be half so melancholy as battles won."

France has had magnificent conquerors, whose victories are not merely victories for France but triumphs for the whole world. In science alone the achievements of Courtois, Lannaec, Lamarck, Ampère, Lavoisier, Becquerel, Pasteur, the Curies, and a hundred others, have been of infinitely greater value to mankind than the victories of Bonaparte. How clear it must be to any thinking person that the real conquerors of the world are those who have given their all to make human existence more beautiful and more secure. Surely victory via the deaths of our neighbors is only another name for savagery.

The first step in victory is the conquest of self. There is no happy satisfaction akin to this. Soul mastery is always an amazing and inspiring spectacle. The greatest battles are those fought within the human mind. A few years ago a young woman, employed as a cashier in a metropolitan store, was found taking small sums of money which she spent for self-adornment and supposed beautification. Her employers, realizing that jail would mean probable ruin of a human life and that exposal or dismissal at a time of unemployment would be likewise disastrous, gave her a chance to make good. This, she was told, could be done only by getting control of herself. Slowly she paid back her losses in weekly installments. Meanwhile a new sense of pride and honor transformed her face in a manner which attracted the attention of all her friends. She was conquering herself. One day a gangster entered the store, knocked down the girl, grabbed a large sum of money and rushed out of the building. The girl staggered to her feet and ran after the thief, shouting to attract attention. She was too fleet for him, and overtook him three blocks from the store. Then she fainted from her injuries. Naturally, the girl, who only a few months before might have been "railroaded" to prison, was now a heroine. She had mastered herself and the new sense of righteousness and honesty had done something for her countenance that could never have been accomplished in a beauty parlor. She was a real conqueror.

Are not, then, the real conquerors those who win in the ceaseless battle against hate, pain, greed, ugliness, jealousy, poverty, intolerance, superstition, ignorance and fear, consecrating their lives to exalt mankind? Not until the world establishes an order of things in which this thought is dominant, can we hope to have what deserves to be called civilization. Was not the greatest of conquerors the Carpenter of Galilee?

"The foregoing editorial is not musical," you say? THE ETUDE always has taken the stand that behind every musician there is, first of all, a human being; and that the musician's ambition is no different from that of any other progressive worker. The elemental basis of drama is conflict. Life, without conflict, is unthinkable. The musician's victories must be solved, first of all, within himself, if he would be a real conqueror.

THIRTEEN FARTHINGS

WE ARE told by those who make it their job to collect statistics that only thirteen farthings from the average income dollar of the American citizen goes for education. Thirteen farthings—think of it! And yet there is a great alarm about the extravagance of educational expenditures. We spend three times as much from our pay envelopes, for tobacco, gum and other luxuries, and five times as much for automobiles. In fact, according to the well authenticated reports we have seen, all taxes combined cost far less than what is spent for automobiles and their maintenance.

A small portion of these thirteen farthings, that are spent in our educational scheme, go for music; and yet some myopic folk, when they commence to reduce expenditures, have a habit of "landing" upon music first. The expense for music is so slight, when the whole is considered, that it is almost microscopic in size; yet the force of music, in the great scheme of making the kind of citizens which our American commonwealth demands, is tremendous.

Palestrina, The Prince of Music

By HON. TOD BUCHANAN GALLOWAY

*A Story of One of the Most Picturesque Figures
in All the History of Music*

N THE TOMB of Giovanni Pierluigi da Palestrina is the inscription, "Prince of Music." Other such surnames as "Light and Glory of Music" and "Father of Music" have been for nearly a hundred years used by orators, musicians and historians, in referring to him whom we know generally as Palestrina. The phrase is perhaps in a measure too apt in alluding to his accomplishments. The truest way is to think of him as Regenerator and Savior of Ecclesiastical Music. His was the task to raise music from its lowest ebb, and to root out the idiosyncrasies and shameless corruptions which had distorted the liturgy. These abuses had brought scandal upon the church—abuses, indeed, that were among the errors denounced by Luther which were one of the powerful causes that aided in bringing about the Reformation.

It is a curious and interesting fact that, in the great revival of the arts, sciences and learning, which marked the Renaissance, as it flowered with overpowering vigor and left its marks in history for all time—music, of all the arts, was the last to come into recognition. This evolution was not instantaneous. It began with intermittent quarrels between the clergy and musicians, which resulted in the great accomplishment achieved by Palestrina, by degrees led to the establishment of the oratorio and the opera, which, through Scarlatti, brought us in time to Bach, Haydn and Beethoven, and to the perfection of polyphonic music.

In general we can say that European church music was divided into three periods. Plain song culminated in the sixteenth century, when all vocal music was monophony; the Polyphonic culminated in the sixteenth century, in which the music was contrapuntal; the modern, said to have begun in the eighteenth century, in which music was harmonic and conformed to major and minor keys. As to the Renaissance and aftermath, Palestrina's name stands for all time as the perfect example that is most fitting for liturgical music.

A Medieval Titan

ACHIEVES nothing to contrast or parallel Palestrina with more modern masters. He was a step—and a long one—from crudity to perfection. It is impossible to assess ancient music in the light of modern.

It is a pleasant custom in Italy by which distinguished or noted individual either bears his name or is accorded the name of his birthplace—as Leonardo da Vinci, Machiavelli, d'Urbino and Francis of Assisi. In the present case of Palestrina, it is somehow more fitting and dignified that he should be known to posterity by the simple name of his birthplace rather than as Giovanni Pierluigi.

Any one who has been fortunate enough to visit that little Sabine Hills town will find that no other place can more vividly recall the great illustrious past to the im-

agination. From earliest times it was a place of refuge for Popes, Cardinals and wealthy Romans, from fever-tainted Rome in summer time. Livy maintained that its pleasures seduced senators from their public duties on the Capitoline Hill. Horace and Virgil lived there and sang of its rural joys. Repeatedly sacked and besieged, it is charming with its age old memories and in its lovely setting in the Sabine and Alban Hills.

"Short and Simple Annals"

THE NAME of Palestrina has suffered much from indiscriminate admiration; and his life has been surrounded by a thick mass of tradition and legends which only recent research has been able to clear away. The date of his birth is not positively known. In 1914 a scheme was set on foot in Italy to celebrate the four hundredth anniversary of their great compatriot's birth which would have placed its occurrence in 1514.

In the village of Palestrina tradition indicates a rough, two-storyed house as the home of the great musician's family; and here he was born, probably some time towards the end of 1525. Part of the tradition is that the future master musician was born in poverty. Still, though they lived in moderate circumstances, the evidence is that at no time were his family either in want or near penury.

About his early masters of music there are similar disputes. Baini who was Palestrina's zealous but indefinite biographer, raised many questions about his life, which subsequent research has proven to be nebulous. He would make it appear that Palestrina sprang suddenly into fame, whereas the most careful study of his life accentuates the fact that his seemingly meteoric appearance was the culmination of musical inspiration in successive centuries.

Who his master teachers were we cannot learn. The only town record says "Towards the year 1540 one of our fellow citizens, by the name Giovanni Pierluigi, went to Rome to study music." This would indicate that his townsmen were of the opinion that great things were expected of Giovanni Pierluigi; otherwise his departure would not have been a matter of public interest.

All Roads to Rome

AS PALESTRINA was only twenty miles from Rome we can easily picture the boy's making visits there from time to time, either by having an insecure seat on horseback behind some kind-hearted rustic serving man, or even in the train of a sympathetic Bishop on his way to visit the Holy Father. Arrived in Rome we can also fancy the boy making his way to one of the great churches to hear a mass by Josquin, by Dufay, or by Pierre de La Rue.

We know from the will of a grandmother that he had relatives in the city who would make him welcome. From this point, fortunately, the life of Palestrina is less

nebulous. When but eighteen years old, he was appointed as choirmaster and organist to the Cathedral of St. Agapitro in Palestrina. This proves that, despite his youth, his ability had been already recognized in his native town.

Fortunately for Palestrina, the town had in 1543 received a new Bishop in the person of Cardinal Gunnaria Cicchidet Monte, formerly Bishop of Pavia and Archbishop of Siponto. He was a man of great learning and artistic inclinations. He was in a position which afforded him ample opportunities of observing the young musician; and evidently having noted his remarkable musical ability and judged its worth, he extended to him a friendly interest and patronage.

The High Noon of Life

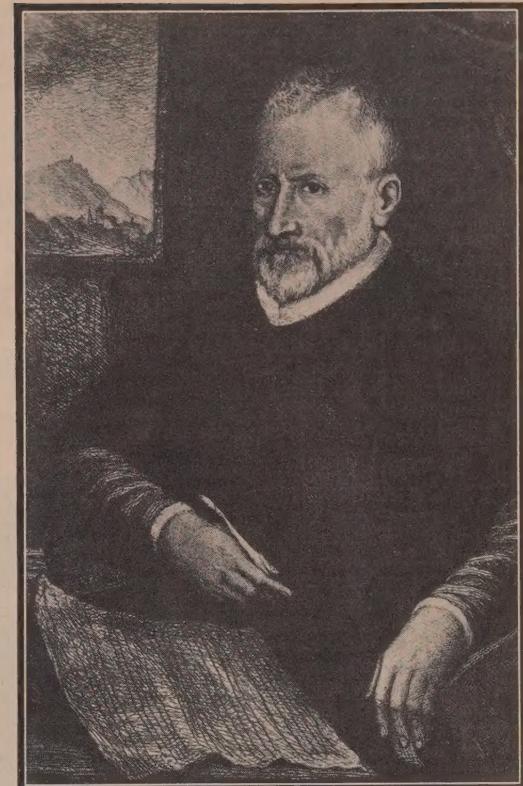
THE NEXT few years were probably the happiest of Palestrina's life. His salary, while not large, was ample for his wants; and he was surrounded by relatives and sympathetic friends.

In 1547 he was married to the daughter of a well-to-do citizen. This marriage proved to be a happy one. Although in later years the great musician had much sorrow to live through, Lucretia stood by him and with him in all his troubles. She added considerable property to his limited means, and she adorned that high noon of his glory when the Pope added him to the papal choir. But sadness was to come when a new Pope removed him.

By an interesting circumstance, Pope Paul III died in 1549 and the party of Emperor Charles V and the Farnese were battling to elect a new Pope. With a turn of fortune, there came the opportunity to elect their own candidate, and they chose Palestrina's friend and patron, the Cardinal Ciochi del Monte, who in 1550 ascended the Papal throne as Julius III.

The new Pope, divining Palestrina's great possibilities, annulled his life appointment to the Cathedral in Palestrina and appointed him to the office of Master of Boys in the Julian Choir at St. Peter's in Rome. Evidently the new Pope saw in Palestrina a fitting instrument to perfect a work he had very much at heart—the reconstruction of the Julian choir which had been created by his predecessor.

The change from a little hill town to the brilliant life of Rome, with its radiance of the closing renaissance, must indeed have been wonderful for the young Palestrina. Here were the rising walls of the wonderful new St. Peter's, the Farnese and Farnesina palaces; everywhere were the works of Raphael and Michelangelo; while a host of lesser names gave glory and fame to the city—all creating an atmosphere of wealth, power and beauty which could not but give impulse to and mature Palestrina's genius.



PALESTRINA

A Man of the Hour

THUS it was that Palestrina arrived in Rome at the psychological moment. Old ideas were changing. The recent disputes over the Papal election and the growing discontent with the morale of the church were ripe. The need for reform was felt everywhere, even in music; and Palestrina brought out a convincing proof as a musician and scholar by publishing his first book of masses which he dedicated to the Pope. This was the first book of masses dedicated to a Pope by an Italian.

The records show that Palestrina entered into a position in the Pontifical Choir coveted by the renowned musicians in Europe. To place him in this position, his all powerful protector ignored obvious disqualifications on Palestrina's part. In the first place Palestrina was a married man, which, according to the regulations, made him ineligible. Secondly, Palestrina is said to have had only an indifferent singing voice; and, lastly, it was usual for members of the Pontifical Choir to take ecclesiastical orders.

A Friend at Court

THE POPE, in revising the rules of admittance to the choir, inserted a single clause which permitted him to make exceptions at his own pleasure. In view of everything, Palestrina no doubt felt himself safe in a life appointment. In spite, however, of Palestrina's hopes, the Pope, ill physically and distracted by political intrigues, lived only five years. His place was filled by Marcellus II, who, despite the growing discontent in the church, gave his first thought to the music of the Pontifical Choir; as for many years he had been convinced that music had not taken its rightful place in the Sanctuary.

Palestrina's "Mass of Pope Marcellus" forever linked the names of the Pontiff and the musician, because of Palestrina's mass being dedicated to the Pope. While Palestrina had everything to hope for from the Church, after a reign of three weeks the newly elected Pope died. Twenty-three days after the death of Marcellus the Conclave elected a new Pope who took the name of Paul IV. He was a man whose constant cry was "Reform," "Reform"; and his first act was to set his own house

in order. Thus a fiat went forth that three of the choir were married men and should be dismissed. One of them, Palestrina, had been improperly enrolled as not having been tested prior to his appointment, by strict vocal examination.

Palestrina's situation was indeed serious. He, who had climbed so rapidly the ladder of fame, found himself suddenly at the bottom. Although a part of his stipend was continued, he became quite ill of a nervous fever, perhaps partially because he was young and a man of family. But, as he already was famous, the wait was not long. His despair was premature, for in two months he was appointed Maestro della Cappella (choirmaster) at the Basilica of St. John Lateran. In 1561 he was transferred to Santa Maria Maggiore; and the ten years he spent at the Maggiore was the most remarkable epoch of his career.

In Which Genius Triumphs

WHEN ABUSES in the liturgy and disputes resulting therefrom had reached the point that Paul IV could no longer tolerate them, he appointed eight cardinals to correct these errors and to see that the general reforms enjoined by the Council of Trent were carried into effect. Among those appointed were Boreomino and Vilelli, both young men of character and lovers of music; and Palestrina was commanded to write a Mass to demonstrate what the sacred office should be. Instead of one, he wrote three, which he sent in anonymously. They were performed first before the Committee of Cardinals and were received with rapture. Palestrina had produced the archetype of ecclesiastical music, and later the masses were sung before the Pope at St. Peter's. In consequence of this notable achievement, the Pope appointed Palestrina as "Composer to the Pontifical Choir;" and doubtless the Pontiff took this occasion to make amends to Palestrina for having previously dismissed him from the Choir.

On the death of Paul IV, the appointment of Palestrina was confirmed by Pius V and his succeeding Pontiffs. Palestrina's fame now had so extended throughout Europe that many rulers and zealous churchmen endeavored to obtain his services —among them the King of Spain and the Duke of Bavaria; but the master musician would not leave Rome and declined their flattering offers.

In the Jubilee year of 1575 Palestrina received a signal honor from his native town, when 1500 singers from Palestrina journeyed to Rome where in procession they sang his music with their townsmen leading and directing.

There is a great difference between actual and desired musical utterance. The year 1600 may be said to be the dividing line

between them, and Palestrina was the master mind to have prepared the way.

By His Fruits We Know

IN HIS busy life Palestrina had much sorrow, as he lost his life mate and three of his sons one after the other. The death of his sons was a deep grief, as they showed great promise in following of their father's footsteps. His fourth, Igino, was an unworthy son of a great father. Palestrina left a long list of works waiting for publication. These were committed to his son to produce. Many of them were unfinished; and Igino had them completed by second rate musicians. These, though full of inaccuracies and mistakes, he sold as his father's genuine completed productions. His whole aim seemed to be to get money wherever he could, neglectful of his father's great reputation and standing. As throughout his life Palestrina had been an indefatigable worker, up to his final illness, the mass of unfinished material was great.

We do not know the exact date of Palestrina's birth; but, assuming it to have been in 1524, Palestrina was about seventy years of age when he died February 2, 1594.

According to the Roman custom, he was given a magnificent funeral on the same day that he died. The bier was borne high on stalwart shoulders, between lines of sanded friars bearing flaming candles and chanting the "Prayers for the Dead" as they marched, of the Pontifical Choir, the Julian Choir, the "Company of Rome," and of a vast concourse of friends, and lastly between the picturesque Swiss guards. And so, attended by the solemn tolling of the bells of St. Peter's, Palestrina was buried with the accompaniment of his own impressive music.

Today no one knows where his body lies; because, in the construction of the new St. Peter's, his remains, with a vast number of others, were moved to a new resting place and have been wholly lost to sight. However, he needs no decorated tomb nor fulsome tablet. His music, ringing through the world forever, is his most becoming monument.

As Pyne says, "The boy genius from the Sabine Hills had done his work. Step by step, emerging from obscurity to fame, he bore music aloft and taught it to express all that the tongue dare not utter; because such emotion, such ecstasy is too great for words defiled by common use."

With Palestrina music was a religion. He composed in a devout spirit and kept to the old church words as though they were his creed. As long as music lasts its lovers will find in Palestrina's compositions absolute satisfaction. As Aubros so well said, "They breathe the Holy Spirit of devotion."

Finger Exercises on the Black Keys

By AGNES G. DALY

DURING many years of teaching both children and adults, the following exercise has been worked out and found very beneficial both as a stretching exercise and for giving security to the fingers. Place the fingers on the five black keys beginning on C-sharp and play them successively ascending and descending as you would on the white keys repeating four times.

You will notice that there is a wider span between the second and third fingers in the right hand and a like span between the fourth and third fingers in the left hand, namely from D-sharp to F-sharp. Next begin on D-sharp and note that the wider span comes between the first and second fingers (D-sharp to F-sharp) and also between the fourth and fifth fingers from (A-sharp to C-sharp) right hand, and between the fifth and fourth (D-sharp to F-sharp) and second and first (A-sharp

to C-sharp) of the left hand fingers.

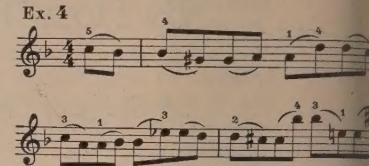
Begin again on the next succeeding black key always repeating the exercise four times until you have completed the set of five black keys. Many varied finger and technical exercises may be worked out on these black keys giving excellent training in finger extension and security, as the student cannot brace his finger against a neighboring key, as so often happens when making a like extension on the white keys. Of course for very small or skin bound hands the exercises may be given on the white keys at first, then very gradually transfer to the black keys.

In working this out as above, you will notice that each two neighboring fingers have had an opportunity for expansion, thus helping greatly to obtain independence, flexibility and endurance.

The Reason for a Certain Theory of Fingering

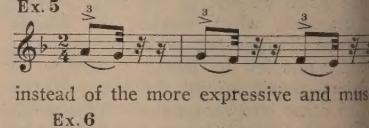
By ARTHUR FOOTE

as would also this other passage from same work.

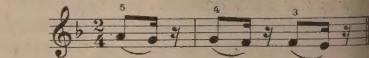


If we play in the manner described above, that is, with nothing but high finger action, and with a motionless and rather rigid arm, we shall be pretty sure to follow the fingering of Ex. 2; but if we use a combined arm and finger technic, with no muscles of hand, wrist or arm tense, excepting such as are active at the moment (becoming relaxed almost simultaneously) we should find Ex. 3 natural, easy and sure, in fact, child's play (infinitely so than Ex. 2).

Again, if we believe (as I think we must) that for safety in speed we should change the position of the hand no more frequently than is necessary, we shall be confirmed in the belief that Ex. 2 is a good fingering and that Ex. 3 is a very practical one; when we observe that the hand in Ex. 3, changes position once, and in Ex. 2, eight times. It is also an easier and more natural way of getting variety in tone shown in Ex. 3) by the combination of arm and fingers; and, finally, with Ex. 3 it will be found difficult to avoid unpleasantly crisp and very short notes, as, when as a too strong accent, something like this:



instead of the more expressive and musical Ex. 6



As for the "method" of playing described above, it is of interest (for contrast) to read what Thalberg (a now rather forgotten pianist, but in his day almost a rival of Liszt) has to say in his preface to "L'Art du Chant" (which is a collection of opera and other transcriptions, designed to be played in an especially singing way).

What he says is a hundred years and yet might be written today:

"One of the first conditions for sonority and a variety in tone is that we shall free ourselves from stiffness."

"In many cases the keys should be kneaded with a boneless hand and fingers of velvet" (as one kneads bread).

"The keys caressed rather than struck."

"Acquire the habit of letting the fingers touch the keys before depressing them."

A simple, good fingering is a factor in obtaining what Thalberg is advising.



as fingered by those older masters, would be much more logically done as



Habit plays the leading part in the acquisition of technic. The constant repetition of any particular figure is an important process in mastering an instrument; but this repetition must be such that it leads the tendencies of the nerves, muscles and mind each into a better grasp of the difficulty at hand. It must be not merely repetition for its own sake. If one repeats a figure and does it the wrong way, he will sooner or later acquire the habit of doing it the wrong way. It is equally true that the proper way of doing it will have a beneficial effect. Infinite care should be taken with every phase of movement the first time that movement is attempted. The succeeding times establish the habit pattern and build up a sort of automatic reserve which will enable the player to do the right thing without thinking about it.—Kurt Welling.

Learning to Pronounce a Foreign Language

By ROSE HEYLBUT, Ph.D.

Something that Musicians who need Languages should Know

N THESE DAYS, musicians and teachers have so much need of languages and so great a desire to pronounce correctly that we feel that as Heylbut's article will be welcome. Editor has found that her theories correct and it is for this reason that he has always strongly advocated use of talking machine records in thing. Repetition is another great factor in learning pronunciation. The vocal machinery must acquire its technique just as the fingers acquire a piano technique. Repeat a phrase a hundred times, if necessary, and try to make it better each time. The longest tongue-stretcher cannot resist this treatment.

EDITOR'S NOTE.

* * *

ring five years of teaching French in Extension School of Columbia University the writer had occasion to learn interesting facts about the student's approach to a foreign tongue. Some of these are here recorded, with the hope that gleanings may not be without their value to teachers and students of singing, the interpretation of German *lieder* and French *chansons* is so largely dependent on faultless pronunciation.

First of all, language work is not at all a matter of speech. It is a question of hearing. A child, regardless of its intellectual attainments, can readily master any tongue it hears regularly, up to the time of adolescence. Then it is that sensations begin to definitely crystallized; and, later on, attainments are necessary, which take the "real" quality away from language.

The most intelligent adult finds difficulty in "twisting his tongue" around unfamiliar sounds—sounds to which he has become accustomed by habit. It is rather than brain power which moulds language; and the language teacher soon learns to appreciate this. The first day he is in a class, he learns to distinguish between two types of sounds—those which are duplicated in the mother tongue of his parents, and those which are utterly strange, and therefore troublesome. And immediately a problem arises as to how to teach these distinctly strange sounds, so that they will fall easily within the pupil's

We Begin to Learn

Y EARLY TEACHING followed the usual plan of most language instructors; that is, the sounds were carefully repeated, and the pupils were asked to produce them as nearly as possible. The position of the tongue, lips, teeth, and palate were explained, and the students were asked to arrange their own organs of speech in a familiar fashion. But the results were most discouraging! We had oral drills, and still the pronunciation of "rue" remained fixedly, hopelessly, "la". It was bad enough in a class of journalistic B.A. candidates; but it would have been fatal to a young soprano, dreaming of a career when she would sing "Voici la rue" in the great opera house!

It is led to study as to why these distinctly foreign sounds should be so seemingly impossible to master. Certainly, the fault did not lie in the mouths or palates of these American pupils. American organs of speech are constructed no differently than those of Europeans! No, the difficulty seemed to be entirely in the s' hearing. They heard in terms of

what they were used to hearing. And that completely changed my angle of approach.

Known to Unknown

AFTER THAT, instead of presenting foreign sounds according to the way in which the foreign native hears and produces them, they were given in terms of

breath of an *oo* following it. These cuttings-short can be easily mastered by a little concentrated practice; and, lo! the student has broken his way into foreign vowel sounds, by means of an association with something he knows. (For German pronunciation, use *eben* for *étude*; *liegen* for *machine*; and *oben* for *over*. The re-

again, without in any way changing their position, a clear *a* was spoken. This went much more easily after the *ü* drill.

And Still They Come

ANOTHER DIFFICULT sound for American students to produce is the German *ch*, as in *ich*, *mich*, and *Licht*. It is utterly unpardonable for advanced students to go on singing *ick*, *mick*, *Licked*, and the like. And yet one does hear it, even over the radio! The English tie-up with this sound is a very slight one; so slight, in fact, as to be scarcely noticeable; but it does exist! Say these words:—"Hugh, huge, Hughes, human." Preceding the *h* sound, there is a slight rush of unvocalized breath against a low-lying tongue. You do not say *huge*, or *human*, as you would *horse* or *home*. You say, really, *ch-huge*, *ch-human*. Now, this *ch-h* is precisely the sound you want! Practice by saying *huge* and *human* half a dozen times, then turning off into the *ch-h* sound by itself, and finally prefix to it the *i* of *ich*. There will be some difficulty in tacking this sound on to the end of a word instead of beginning the word with it, but once the sound is mastered, that obstacle will be easily overcome.

The *r* sound, which can give so much trouble to English speaking students, is of two kinds. The guttural *r* is produced in exactly the same way in which one gurgles. There is no impropriety in associating a sound with a homely process of this sort: if it creates a laugh, so much the better. The rolled *r*, so much more useful in singing, is produced by trilling the tongue-tip against, not the teeth, but the front of the hard palate. But to tie it up to a familiar sound, you shudder your *r* exactly as a small boy does when he says, "B-r-r-r-r, it's cold!"

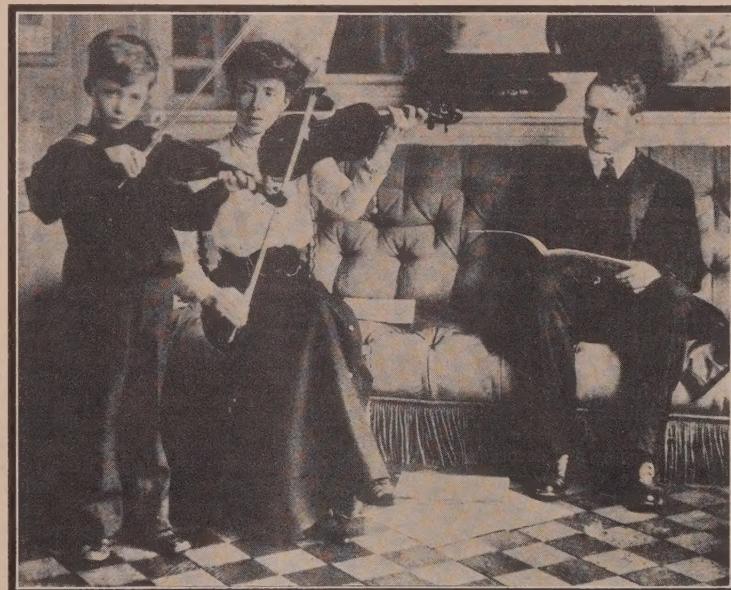
Remembering the fundamental difference between English and foreign vowel sounds, it is helpful, whenever possible, to tie up the foreign sounds with familiar English ones. Thus, the French *é* (and the German *e* and *ae*) correspond to our *a* as in *able*. The French *é* can be compared with our *e* as in *envy*. The French *ai* is best associated with the utterly unscholarly and slangy *sez* (as in "Sez you"). The French *e* *mute* has no sound of its own, but serves to give sound to the preceding consonant; *vert* (*vaire*), for example, becoming *verte* (*vairt*).

Experience, the Teacher

THIS ARTICLE does not attempt to set forth an equivalent for each foreign sound but rather to point out the way in which one teacher, at least, found an easy method of tying up strange sounds to associated sounds.

Going farther afield, the Italian *gl* ("Pagliacci") and the Spanish *ll* (*llevar*) sometimes offer difficulties. They are sounded in the same way. Say quickly the words "will you?" The slur, or tie, between the "l" and the "y" gives you the sound you want—*l-y*. Similarly, the Italian *gn* (*lasagna*) is sounded like the quick slur between the words "can you"—*n-y*.

Really, there are no foreign sounds that cannot be mastered—and easily mastered, at that, if one but knows to hear them, in association with English sounds that are as familiar as one's own name. The fun of the thing is to find these associations. And then watch diction improve!



THE BELGIAN ROYAL FAMILY

Belgian Royalty has sustained a fine reputation as linguists as well as musicians. The young lad in this picture is the present King of Belgium. He is playing with his mother (a skillful violinist with whom Ysaye was glad to play) for his father, the late idolized King Albert.

the sounds and the mouth-positions with which the American students were familiar. The unknown sounds had to be related to known ones.

First of all, it was necessary to make the basic distinctions between American and French enunciation, in general. Beginning with the more familiar vowel sounds, *a*, *e*, *i*, and *o* a student was asked to pronounce an English word containing one of them. Take, for example, the word *way*. Listen carefully while someone says it, and you will hear that the English *a* is not a clear *a* at all! It is a diphthong of *a* which shades off, ever so lightly, into *ee*. We really say "Wa-ee." Similarly, with the word *ice*; what we really say is *i-ee-ce*. And, again, *over* becomes ever so faintly *oo-ver*.

The Vowel Pure

NOW, THE FIRST step in approaching a foreign vowel is to clip off this light shading into the diphthong. You may know that the French and English *a* or *i* sounds are practically the same; and yet they sound different, in the mouths of a Parisian or a Bostonian! The difference is due to the fact that, fundamentally, all English vowels merge into diphthongs, while all French vowels are clear vowels (French diphthongs are composed of two or more letters). Fundamentally, the same thing is true of German and Italian diction. Thus, the French word *étude* begins with the familiar English *a* sound, but without the supplementary tail of *ee*. You simply stop short on *a*. *Machine* stops short on *i*; while *over* stops short on *o*, without the

sounds are exactly the same.)

The general rule for consonants is that they are pronounced more crisply, more explosively, less negligently than in English. A little practice of this sort, stopping-short on familiar vowels, and "exploding" familiar consonants, and the way is clear to proceed to the stranger, more difficult sounds.

Alien Sounds

WITHOUT A DOUBT, the French *u* (*la rue*), and the German *ü* (*über*) give the greatest trouble; because there is absolutely no native English sound with which to tie them up. By experiment, a purely mechanical approach was discovered; and it gave excellent results. First a pupil was asked to purse his lips exaggeratedly and to produce an exaggeratedly strong *oo* sound. Now, still holding the lips in this pursed, forward position, he was asked to say a clear *ee*. He was instructed to think *ee* as hard as he could; to say *ee* as hard as he could; but not to change the *oo* position of the lips. What comes out is a perfect *ü*! With practice, the exaggerated unnatural feeling falls away; a bit more practice, and the correct sound becomes second nature. Every class lesson began with perhaps three minutes of *ü* drill, first making the sound alone, and then using it in words. (French:—*étude*, *rue*, *vue*, *lustre*, *tu*, *ému*. German:—*über*, *driiben*, *grüssen*, *für*, *früh*, *Kühe*.) After a week, there was no further trouble with *la rue*!

Next came the *oe* diphthong (French:—*oeillet*, *bleu*; German:—*Österreich*, *spröde*). Again, the lips were pursed to say *oo*; and

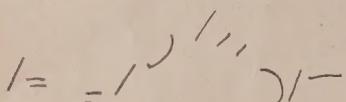
The Story of Musical Notation

By RUTH E. FRENCH

HAVE YOU ever wondered just how the dots and lines which we call notes and staves came to be? We are prone to take things for granted and to think that, like Topsy, they "just growed." Yet behind every dot, line and "curlicue" by which we come to know printed music there is a story.

For ages songs were passed from one person to another and from generation to generation by rote, just as the first stories were told around camp fires and in market places. Very early, people realized that if these songs were to be kept some method must be invented by which they could be written down. Among ancient peoples, the Greeks, in particular, had a system of lettering characters so that it was possible to indicate a given tone with relative accuracy. We have a fragment of a *Hymn to Apollo* which was carved upon marble and shows the notation above the text. This hymn was written by an Athenian, to celebrate the repulse of the Goths in 279 B. C. It was discovered in 1893 at Delphi and has been transcribed into modern notation and a record made by a leading talking machine company. In this way it is possible for us to hear this truly noble and most ancient written composition.

The history of modern notation begins between the fifth and eighth centuries with the neumes. These were a series of hooks, dots and accents placed over the words of a song to show the rise and fall in pitch of the voice. It was really a system of musical shorthand which would serve to remind one of a tune already learned by rote. The first line of our national hymn would probably have been written something like the following:



O-say can you see by the down's early light

This gives in a crude way a picture of the melody. Yet anyone unfamiliar with the tune would be rather puzzled to find just what it meant and most of all at what pitch to begin it, because very few voices would start at the same pitch.

Then someone had a new idea. History does not say who it was, but some long-forgotten monk in the tenth century drew a red line horizontally through the neumes and marked it F, and today we see the same F in our bass clef sign. Open any piece of music containing this sign

Ex. 2



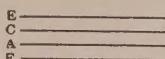
connect the dots to the clef sign thus:

Ex. 3



and you have a fair representation of the Gothic letter from which we get our sixth letter of the alphabet. This was the beginning of the staff. It thus became possible to read with tolerable exactness music which before had been puzzling and at times unintelligible. Later another line was added above the first. It was colored yellow and marked C. This was our middle C. Sometime during the eleventh century two black lines A and E were added, and this is the four lined staff which is used today for the chants or plain song of the Catholic church

Ex. 4



Note that all the lines and spaces represent relatively low pitches. This is because all written music was kept in the monasteries and was sung by men. Sometime after this, G above middle C was added. While the evolution of the G is not as clearly traceable as that of the F, our treble clef sign

Ex. 5



is developed from the Gothic G.

Musical manuscripts of this time were most elaborate. A whole lifetime was often spent copying and decorating a single book. Intricate designs in many-colored inks were drawn around the edges of the leaves, while the clef signs and first letters of hymns were often decorated with gold leaf burnished on the paper by a secret process which died with the last of these patient scribes. The lines composing the staff were about one inch apart and the notes were large in proportion. One reason for making the staff so large was the fact that several singers often used the same book. More often the teacher had the only book owned by the monastery, and singers learned their parts by rote.

As music came to be more elaborate and two or more simultaneous melodies were written, the four-lined staff was too small and more lines were added. The number of lines came to vary from four to fifteen; a few manuscripts have been found with as many as twenty-five lines in the staff. The inconvenience of this was felt and the five-lined staff that we know gradually superseded all others. By the fifteenth century all vocal music was written on the two five-line staves, with the line for middle C left out and written in as a short line going through the note. A hundred years later all music, vocal and instrumental, was written on the familiar staff used today.

One of the greatest of these early writers of music was a Benedictine monk of Arezzo named Guido. He died about 1050. He has come down to us as Guido d'Arezzo and is sometimes called "the father of

music." Probably his greatest service was the invention of solfeggio or the reading and singing of the scale by the syllables *ut (do), re, mi, fa*, which every school child knows. He taught his classes to sing a hymn to John the Baptist. The words were in Latin and as follows:

Ut queant laxis
Re-sonare fibris,
Mi-ra gestorum
Fa-muli tuorum
Sol-ve polluti
La-bii reatum
Sancte Ioannes.

Guido discovered that the lines began on successively higher degrees of the scale beginning on C. Foreseeing the usefulness of this, he taught his pupils to sing only the first syllable of each line. The first six lines of this gave the six-note scale that Guido used a great deal. The name of the seventh tone, *si*, which was added later was formed from the first letters of *Sancte Ioannes*.

Thus came into existence the first sight singing class. Up to this time teaching a new song was an ordeal in which the teacher sang one line which was repeated by the class until the entire song was learned. When there were two or three parts the labor must have been enormous.

Guido took his class to Rome, and there they won golden laurels by their singing; but he was not satisfied. He asked for a new piece of music, one which was unfamiliar to his pupils, and then astounded, not to say frightened, everyone by having them sing it at sight. Surely it was not human, they said. No one could possibly sing that song without months of hard study. Guido was accused of being in league with the devil, and saved his head only by telling just how it was done.

Probably the most interesting single note in the scale is B. In the sequence of intervals of Guido's scale it was movable, sometimes being B-flat and sometimes B-natural. This latter note was often indicated by merely placing the natural sign ♯ on the staff without the note. This the Germans mistook for an H, and to this day B-natural is called H (hah) in Germany, while B-flat is called B.

Meanwhile the neumes were taking a more definite shape for use on the staff. Franco of Cologne in 1200 is credited with being the first to use anything like modern notation. His notes were black and rectangular or lozenge shaped.

Ex. 6

A B

— ♦

Here for the first time we find notes which express definite time values. The longest note, called *maxima*, was written (see "A") about two inches long and an inch wide, and equalled eight whole notes. Shorter notes were simply drawn smaller. The

shortest note (see "B") was called *se breve*—half short—and had the time value of our whole note! About the end of the fourteenth century a system of notation came into use in which the longer notes were still shaped like those of Franco of Cologne, but were white and the shorter notes black. This is the immediate predecessor of the present day system in which the whole and half notes and the rarely seen double whole notes are white, while the other notes are black.

Rhythm was extremely complicated. Originally, in singing it merely followed the accent of the poetry. Many centuries passed before measures, or anything approaching our time system, were invented. Triple rhythm was generally used, because written music was in connection with the church and must therefore express the Trinity whenever possible. For this reason note values were divided into thirds instead of halves. A whole note equalled approximately three half notes, a half note, two quarters and so on. The signature for this rhythm, called *perfectum*, was a circle which was called the perfect figure. Fortunately for us this system was discarded and the only reminder of it in modern music is the dotted note, in which the note adds half the note's value to it. Imperfect or double rhythm was indicated by a half circle (see "A," Ex. 7) which we find in present day music as the sign for a quarter rhythm or common time.

Ex. 7

A B
C C

A line drawn through the half circle ("B") cuts the measure to half its value and gives us our sign for two-two time. Some time in the sixteenth century music was first divided into measures as we know them.

Only slowly did the diamond shaped notes (see "A," Ex. 8) give way to round notes of modern music which are more easily read and more quickly written. As late as the sixteenth century we find some composers using the old style.

Ex. 8

A B C
↓ ↓ ↓ ♩ ♩ ♩ ♩

In the beginning of the eighteenth century we come upon the last major improvement in musical notation, which saved time in writing and facilitated reading. It was the joining together of the hooks of eight and similar notes as designated in "B," Ex. 8, rather than leaving them as shown in "C," Ex. 8.

Thus we have traced briefly the development of musical notation. It may seem that we have gone about as far as possible in improvement; but perhaps Guido d'Arezzo and Franco of Cologne thought the same.

JUNE COMMENCEMENT MUSIC

Thousands of students are now working upon Programs for June Recitals. There is no time in the whole year when music seems so inspiring and so in tune with the new born life of the year. If you have

not selected your music, the publisher of THE ETUDE will be very glad to assist you by sending lists of compositions which are especially appropriate for the joyous days of June.



INDIAN MUSICIAN NEAR OTAVALO

THE SPANIARD, as you know, has always been a lover of music; and it is a glittering mesh that entangles each of every one of them. The influence of the troubadors, those rambling troubadours who spread the growth of secular music, lingered long among them; and the Spaniard's taste for gay colorful dances and songs, together with a wide diversity of instruments, became widespread.

Throughout the many nations of the Spanish-speaking world, in Europe and in the Americas, that innate, racial love for music is everywhere evident in the melody-tongue through which he expresses his emotions—his love and passion, his beauty and stateliness, his pomp and show, his joy and sorrow, his romance and tragedy, his tenderness and disdain. Vibrant and stirring, it touches our very souls, sufficient as it is with all of the intoxicating spirit of a race in whose veins flows the blood of Iberians, Celts, Greeks, Romans, Moors, and Christians, and upon whom the line of invading peoples has left an indelible stamp. For Spain is a land essentially different from other countries, a land faintly touched with the mystery of the East, where the Moorish charm is even more clearly sensed, especially in the fascination and the voluptuous abandon of the Spanish dance and folk songs.

Where Variety Reigns

ONE OF THE THINGS that stamps her as different from other lands is the absolute lack of monotony in this romantic place, where the song and dance in each section are very different from those in another, and where each province boasts a music full of that particularly impulsive quality of accent and gesture and of the various joy or warm sadness peculiar to that region.

Our jazz may have its roots in the thing called the *tango*, which Spain imported and absorbed from Africa, to turn it, long ago, into the rhythm of that one of her most famous dances, the undulating and torurous *habanera*. Do you know that the very name *tango*, is from *tangara*, an ancient African dance, unfit for the civilized gaze upon?

Typical Instruments

THE FAVORITE instruments usually associated with the music of the Spaniards are those traces of the cross currents that have poured into her civilization, probably the most universal and important of which is the rapturous guitar, which, al-

The Music of the Spains

Those Lands of Melody, Gaiety, Dancing, Chivalry and Song

By TERRELL LOUISE TATUM

The illustrations of this article are furnished through the courtesy of the Pan American Union.

though it was introduced by the invading Moors, is often thought to be the natural offspring of Spain, so closely has it come to be associated with this people of fire and passion. Manuel de Falla, whom Maurice Ravel declared in a recent interview to be one of the most eminent of contemporary composers, insists that the guitar has not yet reached its days of greatest glory and thinks that it has a significant future because, as he says, "the plucked, rather than the bowed string, is better fitted for twentieth century demands." Its lovely notes, murmuring on clear nights beneath the star-pricked sky, truly awaken in the listeners voices of the past—of men who, living and loving, helped to carve great nations from wild places.

Then, very commonly connected with Spanish music, there is the rhythm-producing tambourine, from the Arabic word, *tambour*, meaning a drum. This, the most popular and fancied instrument of the Arab's music, also was brought into Spain by the Moors.

And, even though it came from the ancients, the castanet is surprisingly Spanish, showing—as Bauer and Peyer, in

their *Music Through The Ages*, put it—the "need of clipped, excessive, continuous accent, marked gesture and gay abandonment to emotional impulse." Indeed, the present day castanet has improved but slightly upon the Latin *castanea* (meaning chestnut); and the graceful, diminutive instrument still bears a resemblance in form to this favorite nut of the ancient Romans.

Some Musical Traits

WHETHER PLAYED or sung beneath the northern skies of the Pyrenean Basque provinces or in the cabarets of southern Seville, restless and pagan, there is—in the soft Spanish serenades beneath moonlit summer skies, below romantic balconies or in sun-drenched and fragrant patios—that peculiar something portentously significant and absorbing, a mixture of Spain and Africa whose themes, even after an exhaustive study, make it hard for one of another race to interpret them faithfully.

One of the most intensely devout of nations, Spain always has shown a keen interest in religious music. This most natural development was especially evident



A HARPIST OF OTAVALO, ECUADOR

under Charles V, and his most Catholic son, Philip II.

Some Restrictions

ALTHOUGH her music is very interesting, Spain cannot claim to have engendered through the ages a national production that approaches the world famous magnitude of her supremacy in art and certain branches of literature. She was last in point of time among the nations to create a national school.

It is common knowledge that grand operas are not so current in Spain as that other happy medium of expression, the native growth of the intrinsically Spanish *zarzuela*, or comic opera, of seventeenth century invention, which has characteristics of both opera and operetta, where the music is often interrupted by spoken dialogue and the subjects are frequently humorous. The Iberian Peninsula has produced a long list of composers of this precursor of the French *opéra bouffé*; for the *zarzuela* is particularly pleasing to their musical nature and love of the dramatic.

Just as Bizet, in his "Carmen," exploited Spain's dances and folk songs before native composers realized their vast possibilities, so had other composers set great operas in that smiling land or adapted her famous dramas to the operatic stage. Because of their rapid action and strong emotionalism, Spanish tales have made ideal librettos for opera.

Spain in Opera

IN THE repertoire of outstanding operas of the world, it is not strange, then, that none of pure Spanish origin occupies a place among the immortals; although we must consider the great number of these with Spanish setting and characters. Among the more important—aside from the tuneful and fascinating "Carmen"—some of the best known are:

Wagner's "Parsifal," with its plot and action at Monsalvat in Spain;

Beethoven's "Fidelio," always of great interest as the only opera of one of the most inspired of all composers;

Mozart's immortal "Don Giovanni," founded upon a legend of the world's greatest libertine (no ideal lover), the Spanish *Don Juan*;

Rossini's masterpiece, "The Barber of Seville," from the classic comedy of Beaumarchais;

Donizetti's "La Favorita";

Massenet's "Le Cid";

Verdi's "Il Trovatore," based upon the



GYPSY MUSICIANS FROM ANDALUSIA

fine nineteenth century drama of Garcia Gutierrez;

The same composer's "Ernani," with its many fine musical and dramatic moments;

And, again, Mozart's "The Marriage of Figaro," twin of the deathless "Don Giovanni," and to which Rossini's "The Barber of Seville" is really a prelude though written nearly a half century later.

But in Spain folks prefer the works of their own composers, hearing "Carmen" and many of the world's masterpieces but rarely. The most popular of foreign music is probably that from the pens of Wagner and Beethoven; and there is also a marked predilection for American jazz.

Native Art Recognized

LATE YEARS have, indeed, found the Spanish nations awaking to the possibilities of their native music; and there is now an imposing group of Spaniards in the limelight. Spain's folk music has had a delightfully pleasing effect on these trained composers, among whom are Pedrell, Albéniz, Granados and de Falla, to mention but a few of the ones who have found that their native land has almost unlimited resources.

Well could these men look about them for glamorous music that often accompanies the many fascinating dances of their colorful nation; for they have found abundant inspiration in the rich rhythms of dances of love and mirth and madness—dances such as the brisk *bolero*, the wild and gay *fandango* (that very old one which recalls the *bacchanale* of pagan days). There are also the rough and primitive song of the Andalusian gypsy, the *flamenco*; the fiery *jota*; the *granadina*; the rather fantastically languorous *malagueña*; and the *seguidilla*. Some of these are of a dignified stateliness, others animatedly gay, which may have been brought in by the Moors or again may be of Spanish origin. Among them the already mentioned *habanera* and *tango*. The happy genius of her masters has made Spain's musical renaissance one of the most astonishingly brilliant episodes of our era, until it would be hard to find a country whose sons have drunk so usefully and affectionately at the fount of their national and folk music.

We Walk Abroad

LET US JOURNEY now from lovely romantic Spain to the far-reaching Hispanic lands of the New World. Lands they are whose vivid civilization and culture are direct offshoots of the beautiful contributions of that important peninsula lying far down in the southwestern corner of Europe and set apart from the other continental powers by the barrier of the Pyrenees on one side and the sea on the other three. Lands where, in cool-tiled corridors and about haunting palm-studded landscapes, men and women play or toil in the blistering cane and tobacco fields of the tropics and in the high wind-swept reaches of the Andes. As they toil they sing themes pregnant with ancient and modern slaveries of sorrow; and then, after the hard day's labor, they gather in some favorite spot where their swarthy bodies leap or sway far into the night, to the beat of the music they love; and where their voices rise, in the tropic velvety blackness, in wails of a ceaseless plaint or in cries of joy and thanksgiving.

Listening to their music, we hear that peculiar something—so intangible that one cannot quite put a finger on it—which sets apart the mixture of Spain and Africa that is Hispanic music. On this side of the Atlantic we find added to this spirit the ancient Indian rhythms of the New World, making a peculiar mixture of old Spain, still folded in velvety, silken, girdled, buckled glory of medieval days; of modern Spain, with all of her fire and passion; and of the sinister beating of Congo tom-toms or Indian drums before heathen gods. Almost always it is the happy combination



AN INDIAN ORCHESTRA, SHOWING AT THE LEFT AN ORIGINAL MARIMBA

of the old and the new; the barbaric and the civilized, and all of these delightfully mingled in divine accord into what is the most distinctive of music, being truly an interweaving of the rhythms, the singing and the dancing of many nations. It is music whose themes, even after an exhaustive study, are perhaps even more difficult for one of another race to interpret truly and faithfully than are the intricate ones of the mother peninsula. There is ever that thing which makes even the most skilled musicians—even though they may get the notes, pedaling and phrasing technically perfect—if they have not felt the soul of these colorful people, still lack, in their playing, the whole spirit of the thing which goes down deep into one making it often possible for lesser musicians (whether performing in the ultra-fashionable hotel or casino, or a wretched performer in the haunts of the lower classes) to hold the listener spellbound.

Figures of the Night

THE INSTRUMENTS already mentioned as being commonly associated with Spanish music—the tambourine, the castanets and the guitar—have been brought across the broad blue ocean. Truly the guitar—evoking as it does those memories of intrepid men who opened up two continents to the civilization of the white man—has become the favorite instrumental companion of that picturesque figure of the Argentine pampa, the *gaucho* who, with his horse and guitar, roamed the broad expanses of South America until modernity is fast stamping his quaint figure beneath her inexorable forward march. The home of this modern troubadour was where night

found him, and his fortune was his song and the wine and festival he came upon.

To these instruments the New World has added others such as the *maracas*, or dried gourd-rattle filled with seeds or pebbles; the little, short, polished hardwood sticks called *claves*, struck together, with a sharp, rough tap, to give the peculiar rhythm of the music; the Indian *bongó* or small round drums of native wood with a goat skin top; the *marimba*, that kind of wooden xylophone which has so beautiful a tone quality and effect; the Andean pipes of Pan—the bamboo-flute—upon which the Quechua performs his tunes, that same type used some two thousand years ago by his remote ancestors; and many others equally as strange.

The *rumbas* and *tangos* of the shore cities fade, as one goes into the interior, into the different types of musical fare of the hinterland natives—a fare often as sad, cold and resigned as their harsh lives in the lush jungle or among bleak mountain places in these lands of the Sun God.

A Bountiful Heritage

THESE ARE the spirit and the heart of many peoples in the dim echoes of primitive aboriginal cadences with which their music is fraught. Their rhythms may shock at first, then exasperate, but will finally hold the sympathetic listener.

Especially have modern native composers in many lands of the Americas used pre-Columbian themes and patterns of the haunting and delicate airs of the military, religious and secular music of their ancestors, as they have more fully developed the plaintive measures of ancient tribal songs in the aborigines' address to the Sun

God and the Moon Goddess, in petitions for favored crops, in their hymns of thanksgiving, at birth and marriage, the wail of death and countless others in the cycles of life, from the terrible recesses of the jungle and the highlands.

Indeed it would be impossible here to call attention to many of the great masters of inspired composers who, in these far-flung Hispanic lands to the south of us, have been and are now busy at work preserving the very marked and distinctive character of the old Mayan music played and sung by the builders of the great temples of Central America, especially in Guatemala and Yucatan, and those of the Aztecs and Incas, the airs of the Brazilian and Paraguayan Guarani and of the Peruvian Incas.

To a Misty Past

THE SPAN of time of man's residence in the New World has been one of the mooted questions, ever since that day when Columbus first dropped anchor in American waters. Good evidence, however, has been adduced recently that the length of time is from one half to one million of years. No wonder then that the arrival of the dauntless conquistadores upon the South American highlands should have found that the natives had developed an outstanding degree their type of dances and choruses out of a remote antiquity.

One of the oldest musical compositions extant today is *The Condor Passes*; heard everywhere; for it is played by the shepherds upon their *queñas* or pipes. Don Robles, of Peru, has arranged it for modern orchestra and for band. The Indians have a legend that they inherited it from even older people who dwelled upon the highest plateau stretch about the old city of Tiahuanaco in Bolivia.

The Indian peoples of the Americas truly attained a worthy development before the coming of Columbus. Bauer and Passer cite the "Council of Music" which promoted the advancement of arts, science and was, in fact, an academy for general education."

The native music influenced that of the Spanish invaders, as well as received inspiration from them. It is said that in sixteenth century Central America the native love of music in the aborigines made the Spanish missionaries sing the stories to instrumental accompaniment, which would, indeed, be difficult to find, anywhere else in the world, a so generally marked musical talent as that of the Latin Americans with their remarkable musical memory. Their cities literally overflow, even and late, with music.

The Musical Isles

IN HAVANA, one moment you hear one of Ernesto Lecuona's most striking compositions, in which this talented Cuban composer catches so beautifully the spirit of pomp and show of which the Latin, and particularly the Cuban, is more than properly proud. Lecuona instills this in his lovely *Pavo Real* (the Royal Peacock, in English) as stately and beautiful as the bird for which it is named. Or it may be his haunting melody of the *Canto Siboney*, one of those things in which he has woven fine native themes. It is full of all the pathos, the hopelessness and the pity of the doomed and dying race, who, although they have almost disappeared, have left their imprint upon the music, dances and native life of the enchanted isle of the Caribbean.

Perhaps it will be the well known *Ponnut Vender* (*El Manisero*, they call it down there). Moisés Simón, its composer, formerly was conductor of the orchestra of the Hotel Plaza of Havana. He wrote also *Marta*, known to us as the long theme song of "The Street Singer" of radio. It may be we shall hear that run.

(Continued on page 310)



INDIAN QUENA PLAYER, OF PERU

Stars for Star Pupils

Rewards That Interest the Piano Pupil

By EDITH VANBUREN

KENNEBUNK RIVER
KENNEBUNK ME
LIBRARY

WHAT PRIZES, rewards and devices do you use?

Are they successful with the majority of your pupils? You have a plan which may be used safely and successfully with all types of pupils?

A plan has been worked out carefully; been tried and changed to meet the majority of music pupils. It is inexpensive. It is desirable, adds to a greater interest in things. It can be used indefinitely; there is no limit. It may be used with a child age, preferably in the first eight. The trouble and expense it causes a teacher are repaid a hundred fold in enthusiasm.

The writer has not tried and is not you to offer candy or trifles to the. Whether this may or may not be ble with certain types of pupils, she not know.

At first this plan may seem con-; but think a moment, and you can is not so complicated as it seems. it is:

On Stars

box No. 1 green stars	....	10¢
box No. 1 gold stars	....	10¢
box No. 1 silver stars	....	10¢
box No. 1 red stars	....	10¢
box No. 4 gold stars	....	10¢

per Set 16

package Reward Cards	50¢
price card	10¢

per Set

child's Own Book of Great Musicians, (13) each	20¢
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per dozen

Post Cards	50¢
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Pictures

5 or more, size 5½x8, each	..	2¢
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Stars seem to have a never ending for the pupil. Why? I do not, but it is true. Day after day, week week, year after year, I paste stars on pieces, practice slips, and times on scales; and still the enthusiasm there for each new star.

I doubt you have used stars in your ing. May be you have received stars hool, at Sunday School, or at music ies. Perhaps this system will be differ- It may help you. It is successful in y-five per cent of the cases.

Green Stars Signify Good

REST: Have a box of Dennison green ummed stars No. 1. Green stars de- good work. The work on the piece tudy has been satisfactory, but the is not finished. There are certain to be accomplished before it is ready a very good, or gold star, of the same

Stars Signify a Very Good Grade

THE DEGREE of very good may differ widely. Perhaps one pupil's very good is fair for another; or very good for pupil may be really excellent for another.

There is an adjustable scale of grading this manner which is very satisfactory both teacher and pupil. There may be a marked difference in the degrees

of good and very good in a pupil's work, as he advances in musical knowledge. For instance, the pupil may be slow at first or he may be indifferent and his very good gold star will denote to the teacher that this piece is finished as nearly as it can be at this stage of development. (And, by the way, one must study each pupil and decide what he needs before giving him any material.) Then if you think he has done his best, award the gold star. (Remember it is *his or her best*; not *your best*.) If the important things have been accomplished, then you are justified in giving the gold star, even if it is not perfect. If the notes, fingering, counting, phrasing, melody, rhythm, pedal (if used), touches, expression, and so on, have been learned, then it is time for a gold star. The beginner will have only a few things to learn for his first, short pieces; and as he advances, more essentials are included.

Then every tenth gold star is a big one, size No. 4. The large star seems to be a very special reward. We always try, if possible, to place it on a piece, or study, which is an especial favorite, or is exceptionally well done. Sometimes it aids materially in spurring the child on to review the piece. "This piece must be played as well as you can. It has a big gold star."

We number (and this means the pupil and myself) all the first little gold stars one and the tenth, or large one, one also.

Now we begin all over with little gold stars, numbering two for each, and the tenth or large one, No. 2. This continues until we number to ten; then we go back to one and proceed as before.

The stars are pasted on the upper left hand corner of the piece: green first, then gold just above. I give a gold star on practice slips for all the practice; that is six days as outlined and required on the slip. On the practice slips is a space for practice to be marked each day by the pupil, also a space for extra practice. These gold stars count the same as for a piece.

Age of Pupil Determines Use of Stars

PERHAPS I should explain that with very young pupils no stars are used, as the piece itself is a sufficient incentive, and, until there seems to be lack of interest, it seems best to do without too much stimulation, for over stimulation is very confusing to the young child.

Transposition

YES, I give gold stars for transposition. If the pieces are five finger position, short and easy, then I mark each one on the slip with a red check mark. Four of these red marks equal a gold star, which is pasted in the first part of the music book. If the transposition is more difficult, a gold star is given for it in the new key, just the same as in the original key.

If, perhaps, a piece is longer than the first mentioned, but not as difficult as the second, then one star is given for two or three related keys, such as C, C-sharp, C-flat; or G and G-flat; or F and F-sharp.

Scales

IF THE student is writing scales, then the star may be placed in the note book, when the scale is played and written correctly; or it may be placed on the practice slip by the name of scale assigned.

Blue Star as an Incentive

THE BLUE STAR is a *try harder* star; when the piece is difficult and needs something to spur the pupil to greater effort; or if the interest lags for different reasons. However, I do not use it now. Be careful to give the child a piece which will be within his powers of accomplishment, and which will interest him. Then the green and gold stars can be given in time to hold his interest.

Playing for Others—Silver Star

AND WHO has seen a lovely red star and has not wanted it? There is a star I like to give first, however, which follows the gold star. It is a silver star, not so brilliant, but certainly dainty and pretty. When one has received a gold star (very good) then how is he going to use that piece? Will it be put away never to be looked at again? No, of course not; it will be played at home for the family or friends, and why not?

As soon as it has been polished enough, then who would not surprise daddy and mother, brother and sister, or playmates, with a nice, new piece, played straight through in a finished manner? Oh, yes! And five silver stars equal a gold star. For every five that the pupil will cross out (X) he will place a gold star in the front of his book and mark it with the number on which he is now working. And what a thrill! Is it one's, or two's, or just what? It certainly takes only a minute to play a piece just once for three people; and think—five pieces played this way earn a gold star. And oh, how much it helps towards the big star. Three people really are a crowd this time.

Playing for Club—Red Star

NOW, for the best of all, shall I say? Yes, the coveted red star. After a piece has been learned and played for a gold star for the teacher, and a silver star for the family, then it must be polished for a red star. Polished and polished, till the teacher consents that it is ready for a red star. Oh, yes; it must be *memorized*, all of it, and there must be the picture (what the piece is to tell as: a *Hunting Song*, a *Lullaby*, the *Rain*, the *Sunshine*, a *Nocturne*, a *Barcarolle*, or whatever it may be). It must be played with correct phrasing, melody, pedal, and all straight through without stopping or stumbling. Then it is ready to be played at the Junior Music Club and to win that red star. Oh, my! I almost forgot; a red star counts for two gold stars. Just think! Two pieces mean two red stars, which equal four gold stars; or, perhaps, it will be played at school, club, church, or a party, and so earn a red star just the same.

This is true of ensemble numbers, duets, trios, quartets, or two piano numbers. However, if it is a duet, trio or quartet at one piano, I do not require these to be memorized. The work required to play together and to think the counts so that the pupils can play in public, is enough to deserve a red star.

Reward Card Is Desirable Prize

WHAT is given with every second big gold star, that is, No. 2, No. 4, No. 6, No. 8, and No. 10? Oh, this is a very real reward, a reward card, which goes with every second big gold

star. You remember all the small gold stars were numbered one to ten, and then it was a large gold star numbered one also. Then the same process proceeded with number two. When the pupil has his second big gold star numbered two, he has earned his first reward card. This contains a picture of a great composer, a picture of the house that was his birthplace, and on the opposite side of the card his birthday, year of birth and death, a short biography, his name in his own handwriting, and usually an original composition in the composer's own writing. If the card received should be George Frederick Handel, then the pupil receives the book of Handel from the set of *Child's Own Book of Great Musicians* by Tapper.

The card and the book are placed in an envelope bought for the purpose. The red cord is wound about the red circular discs and placed in the music bag to be taken home. It should be mentioned here that each book must have the pictures pasted in it and be tied together before being given to the child. The book is read and returned to the studio, but the card is kept at home. The teacher makes a record of this and continues the list until the child has received all the composers' cards or rather twelve of this set (of sixteen that are in the number bought). If the pupils are careful, one set of books will last for a number of years. The cards may be kept as given, or may be inserted in a photograph album, or be preserved in a number of ways.

Interest Promoted by These Books

THERE ARE unlimited ways of applying the items mentioned. Each teacher will use them in her own way, of course. These books are easily read, the pictures are interesting, and the questions and statements of facts in the back are helpful.

The smaller child may be told interesting stories of the composer's early life to interest him in the first few books given. The mother or some older person can read the book to the younger pupils. The six, seven and eight year old children, as well as those who are older, are very much interested in and enthusiastic about these books. Of course I am always very careful in giving the first book. These are the books used first, if possible: Handel, Bach, Mozart, Haydn; then usually, Schumann, Schubert, and Mendelssohn. After that, anyone, as Chopin, Verdi, or Liszt. Beethoven and Wagner are usually saved for the last. This applies to the younger pupils.

Of course, for the fifth, sixth, seventh, and eighth, or high school pupils I use any card first. I try to look quickly through the book, as I give it to him, mentioning certain points, pictures, or in some way stimulating him to learn for himself the important things. Perhaps he has studied this certain composer at school; that is from the known to the unknown as we teach. He may be simply asked to find out what kind of a person this composer was; did he live to an old age or have only a short life? I always pronounce the last name for him and have him pronounce the composer's name before he leaves. We usually point out or find this certain composer's picture in the studio, by looking at the composer's

pictures framed and hanging above the piano, or on the table.

Sometimes a Perry Picture is shown, or one from a history book. This creates a real atmosphere for the study of the great composers. Thus the pupil becomes more interested in his own work and begins to think in a real way. A new and very helpful attitude toward piano study has been created.

What Is Musical Education?

OH, IT MAY take more time than you think you can give, but the pupil's new interest and enthusiasm are worth many times the amount of effort or extra time a teacher may give to it. For, after all, are we as piano teachers not trying to educate the pupil? What is real musical education? Can a teacher honestly claim the name if she teaches only the notes on the printed page? Is it not our privilege as music teachers to inspire our pupils with an interest to know more of the biographies of the great musical composers and artists? And knowing of the lives of these splendid geniuses will quicken the pupil's ambition and interest, his desire to catch the vision and to perform more earnestly and sincerely his own musical pieces.

Summary of System Using Stars

YOU WILL NOTICE that I counted all the stars:

Five silver stars equal one gold star. One red star equals two gold stars.

Four red X (check marks) for transposition equal one gold star.

All the gold stars on scales, transposition, sight reading, studies, and pieces are counted to get a total for the tenth, a big one; and every No. 2 big gold star or even numbers after that—four, six, eight, or ten—receives a card. (The green stars are not numbered). Then begin all over again, numbering one, till the big one, then two, and so on. The child will be advanced far enough from the first number one so it will not confuse the counting.

This will simplify your work as a teacher. Think only of ten. The tenth star is always the big one. The reward cards are given always on the even numbers, never the odd numbers. The big two, four, six, eight and ten are eligible for the cards. Then begin numbering all over again one, two, three, four, five, six, seven, eight, nine, and ten, giving the cards on the even numbers as before. This can be continued indefinitely.

System May Be Varied to Suit Needs

IF SOME of the new music books that I contain short pieces are used, one may need to give the big gold stars on the fifteenth or even the twentieth one instead of the tenth as mentioned before. This may be varied to keep the interest of the child and to suit the teacher who may find she can not buy so many cards. The system works the same.

A wall chart made from a spelling tablet may be found sufficient for older pupils. Place a small gold star for each good lesson. The fifth or seventh one as you choose, to suit the pupil, will be the big gold star and signify the child can have the reward card and the book to read as usual. Thus there may be an incentive for less money; but it will not be as effective as the other method mentioned. The stars may be arranged in a vertical line on the chart. Give a star on the practice slip, if the practice is complete. This may be taken home to show mother.

You may even substitute a blue and red pencil and check (V) the lessons on a chart, the double check (W) for the seventh using the two colors. However, I find this far less effective than stars.

Enthusiasm and Help of Pupil Simplifies Work

THE SYSTEM may seem bulky because it may appear to be an endless waste of time at lessons; counting

stars, figuring, balancing, adding, and so on. But wait! Only a little at a time, and your problem is simplified. Also the pupils are very willing to help and can do so very readily if you write:

Count number of gold stars, or
Count silver stars, at home and tell
me at the next lesson.

They are very helpful about it, and soon learn to aid you with, "Oh, this one is my big gold star," or "I have only one more No. 1, then my big gold one;" or, "Oh, I wish you would put it on my sheet music," or, "Oh, I do wish you would let me have it, if I get it, on this piece. Mother said I would not get a gold star today, but I do hope I get a green one." "May I play this for a silver star?" Or, "May I play this for club?" You may simply mark the number of stars on the lesson slip at each lesson and thus save counting.

Music Prize Card

TWELVE reward cards entitle the pupil to a prize card, and a red star on the club chart. This prize card has only eight composers' pictures on it, but I write:

"For twelve Reward Cards and reading twelve books."

These are the Tapper Books which I have mentioned before. The prize card is given at Junior Music Club and to receive it is considered a real honor.

A Picture for Each Six Cards

AFTER THE CHILD has received twelve reward cards, and the prize card, he is ready to begin working for a picture and a silver star on the chart. Six cards entitle a pupil to a Perry Picture, size 5½" x 8", and a silver star on the club chart. There are four colored cards remaining in the set of sixteen reward cards, and I use these four: Gounod, Tschaikowsky, Weber, and Brahms in this group. I use two post cards, Bauer and Grieg, to finish this set of six. The Grieg book is given with the Grieg card. It is the last book to be given with a card. The pupil must read this book before he receives his picture and silver star at Club.

The Perry Picture, "The Child Handel," by Dicksee, is placed in a frame and awarded to the child at the club meeting. This frame is made a little larger than the picture, of pasteboard, with a brown paper beneath the picture and brown tape across the corners, so that the picture may be easily slipped in. A hanger is placed on two sides of the frame so that the picture may be hung either way.

Post Cards of Noted Musicians

MENTIONED for each six cards a silver star and picture are given. After the first set of six these are post cards—fifty cents a dozen, or five cents each. A printed list of the post cards may be had from the publishers of THE ETUDE—about three hundred and fifty composers. These include the modern composers and virtuoso artists. The following are some that I have used successfully: Palestrina, Paderevski, Kreisler, Rubinstein, Godowsky, Gabrilowitsch, Hambourg, Moszkowski, Bizet, Gluck, Raff, Debussy, Lhévinne, Saint-Saëns, Puccini, Leschetizky, Hempel, Czerny, Clementi, Rachmaninoff, Farrar, Patti, Rosenthal, Dvořák, Caruso, Elman, Donizetti, Strauss, Mascagni, Sousa, d'Albert, Rimsky-Korsakoff, and Tetrazzini.

Pictures of Great Composers Stimulate Interest

MENTIONED giving "The Child Handel" as the first picture. Another picture is awarded with each set of six cards. With the smaller child I use "Mozart and His Sister before Maria Theresa" and "Infant Mozart before Maria Theresa" next, or "Mozart and His Sister." Sometimes I let the child choose which picture he prefers. The boys especially like

"Haydn Crossing the English Channel."

Then there are "Beethoven in his Study," "Mozart," "Great Masters of Music," "Beethoven and the Rasoumowsky Quartette," "Beethoven at Mozart's Home," "Morning Prayer in the Family of John Sebastian Bach," "Handel and George I of England," "Mozart at the Organ," "Mozart at Vienna," "Beethoven in Bonn." "Mozart Singing his Requiem" might be used for older pupils. Such pictures as the following might be used, if they can be obtained: "Songs Without Words" by Poetzelberger, "Queen Victoria, Prince Albert and Mendelssohn" by Rohling, "Richard Wagner at Bayreuth" by Papperitz and "Lohengrin's Farewell" by Pixis. Such pictures, as "Forerunners of the Piano," containing the virginal or spinet, clavichord and harpsichord may be used.

The Bulletin Board Is a Great Source of Information

A BULLETIN BOARD is kept in the studio on which I place current musical events, pictures of the great composers and musicians, mottoes, notices for the club meetings, and anything I think will be of value to the pupils. For example, if it is Handel's Birthday, February 3rd, I try to have a picture of this great composer placed on the bulletin board a week in advance. For the artists living today, I try to get pictures to place on the bulletin board or notices of their birthdays.

Helpful lists of these birthdays may be found in the *Etude Music Magazine*, *Music and Youth*, and *The Federated Junior Bulletin*. You may obtain pictures of the composers from either the Brown or Perry companies, or supplements of THE ETUDE

or other musical magazines. There is a game, *Great Composers*, which has pictures of the musical composers.

An Appropriate Picture Stimulates Interest

I KEEP A picture, beneath the chart, which I change each month. It may be a picture in season as, "The Snowman," "A Snow Scene," "A Musical Valentine," or a Christmas picture, "The Children Playing Christmas Carols at the Piano." These may be varied from time to time. I use covers from THE ETUDE great deal and place them in a card frame similar to the one mentioned earlier, with no glass so that they show easily.

I have a small silver frame—with post card size. In this are placed pictures in season. I have a number of such famous pictures as "The Boy and the Rabbit," "Blue Boy," "Baby St.," "Dance of the Nymphs," "Spring," "Autumn." These are changed once a month, or more often, if necessary, to correlate these with music; for example, "The Dance of the Nymphs" with a fairy piece; or "Spring" with a spring piece. Poetry also may be correlated with music and always adds interest to the being studied, as *How the Leaves Come Down* by Susan Coolidge, with an autumn composition.

So it may be easily seen that a real incentive, such as stars, leads to a desire to work and at the same time forms habits of practice and playing. It is an incentive which leads to things music. It pays. It is successful. It is worth doing. It is easy to do. Little things mean so much to a pupil.

Why Every Child Should Have A Musical Training

By LENA SPAULDING

(One of the letters which just missed winning a prize in our recent contest under the above heading)

Because—although "none of the stone may be left upon the knife after the sharpening process, the knife is keener for the use of the stone." The majority of the best minds consider music to be one of these "stones."

Because—its study is one of the best ways of bringing muscles into harmony with the brain, developing brain power, concentration, keenness and accuracy of observation.

Because—it extends the horizon and creates a taste for good music. "Our tastes reveal our character." Few cultivated people care to be thought wholly ignorant of music.

Because—it nourishes a right spirit. It is a refining influence, producing right impulses rather than vice and vulgarity.

Because—it helps in acquiring self-control, self-mastery and self-expression.

Because—it is a character builder. Our schools and colleges recognize this, and the majority now offer musical courses.

Because—it is a leveler of class. Any one may learn music; no unusual gifts of music being necessary; the family tree is not inspected; the educated and uneducated, rich and poor, sit side by side in orchestra and choir.

Because—it makes for contentment, relaxation and relief from the nervous

strain of the day's work. It has its place in the industrial world as a great "humanizing agent" putting into American business soul and sentiment," giving the employee a partnership interest if he belongs to the company band.

Because—The introduction of music into our penal institutions and sane asylums has wrought wonderful transformations in the way of moral uplift and even restored reason.

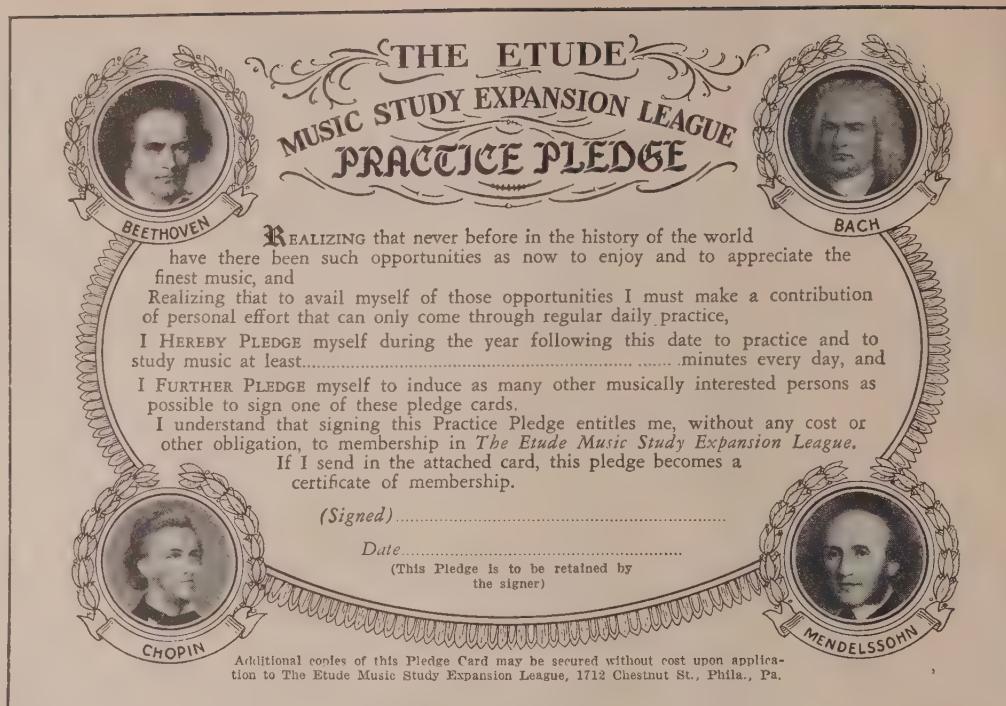
Because—according to our psychologists, our mental and spiritual growth need music to give repose, poise, sweetness and animation.

Because—art is meant for joy. "Its joy is not only to enlighten the world and express and stimulate the nobler powers of the soul, but also to add to the happiness of the world." Horace Walpole, who had no "ear" for music, said, "If I had children, my most strenuous efforts would be to make them musicians, because it is the most probable method of making them happy; it is a source which will last them through life; it depends upon themselves, not on others; it amuses and soothes;" and we may add, elevates and inspires.

Because—Since music is a language, it is understood from infancy to age; it is a potent factor through life.

This
Practice
Pledge
has
Inspired
Thousands
to
New
Efforts

Join
The
Etude
Music
Study
Expansion
League
Without
Cost



Etude Music Study Expansion League Revolutionizing American Musical Progress

Never did the saying "Tall oaks from little acorns grow" apply more dramatically than to the splendid and surprising development of the idea put forth by The Etude Music Study Expansion League in the form of the "Practice Pledges." Many thousands have already signed these pledges and teachers in all parts of the country, who have adopted the plan, report most excellent results. Local Centers of Music Study, as described in The Etude last month, are springing up in towns and cities and this movement is one that promises a rebirth of actual work at the piano.

An advisory board consisting of outstanding composers, conductors, virtuosos and teachers in various sections has endorsed the idea with great enthusiasm. The Etude Music Study Expansion League will gladly send its pledge cards gratis to teachers, leaders and students who desire to take advantage of them. Some enthusiasts have even had their signed pledge cards framed as marking the day of rebirth in their musical study.

Those who have already agreed to serve on the National Advisory Board of The Etude Music Study Expansion League are:

AN INSPIRING ADVISORY BOARD

Eminent Music Leaders Everywhere Enthusiastically Endorse League

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West Newton, Massachusetts
John M. Williams
New York
Frederick W. Wodell
St. Petersburg, Florida
W. C. Woods
Wilmington, Delaware
Francis L. York
Detroit

Anyone can secure without cost, in any quantity, the Practice Pledge Cards shown above by writing to The Etude Music Study Expansion League, 1712 Chestnut Street, Philadelphia, Pa.

Other names of outstanding music workers will be published later.

Have You Got Rhythm?

Being a Practical Way to Teach the Uneven and Compound Rhythms

By FRANCIS L. YORK, Mus. Doc.

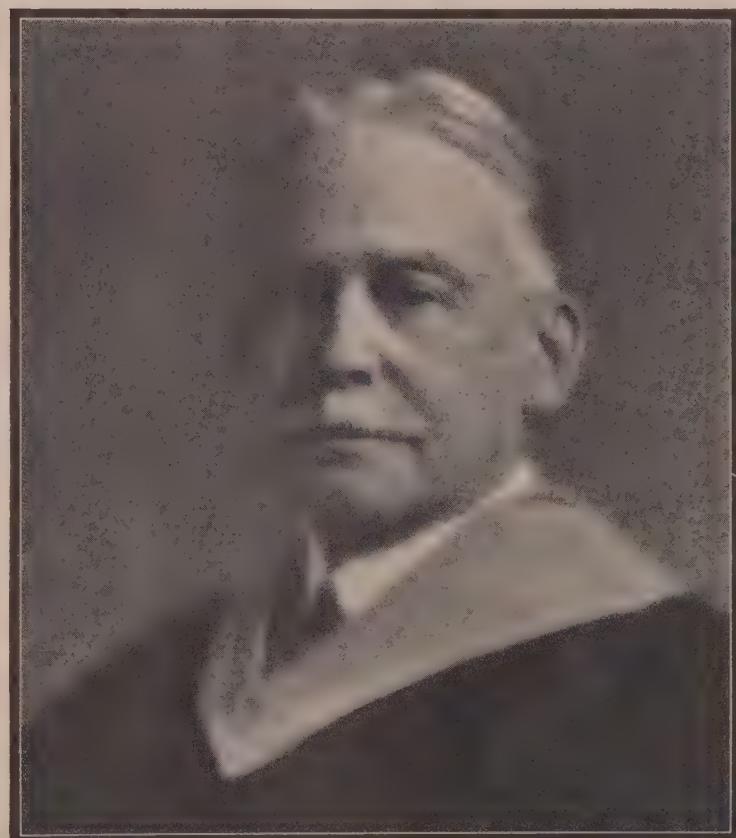
GEORGE GERSHWIN, one of the Broadway kings of rhythm, whose Rhapsody in Blue, piano Concerto and other compositions have won for him the enthusiastic support of many serious musicians, including Walter Damrosch, feels that his popular tune—and he has written this of success—is "I've Got Rhythm." From this many people have come to have the belief that rhythm is really a gift. You have it; or you don't have it! Just as one has black or blonde hair, gray or brown eyes. As a matter of fact, all rhythm must be learned; and its intricacies can be taught to anyone who has the patience to take the time to accomplish it. Rhythm is nothing more than the manipulation of accents.—EDITORIAL

FRIEDRICH LISZT used to tell his pupils that when they wished to accent a note they should think of it exactly as if pointing a finger at it. This, of course, is a graphic way of saying that in playing he should concentrate his attention on the accented tones, giving them prominence over all the others are, for the time being, or less subordinate to them. Herein lies the secret of conquering the difficulty of playing compound or uneven rhythms as two notes against three, three against four, and so on. The prominent, accented tones must come strictly in their time; the unaccented tones, although they must come at the right time, are not, at the moment, what the player is concerning himself about.

Here is but one compound rhythm that is satisfactorily analyzed on a mathematical basis; that is, where one voice or voice to play two notes against such unequal groups as three, five or seven in the same part. As this problem is the one that most often have to solve, let us take it up. We have the following to play by Beethoven:



Now the least common multiple of two and three is six, and it would be easy to figure out the relationship of the tones in the right hand to those in the left; that is, which sixth of a beat each tone should be. Those in the right hand must come he first, third and fifth sixths of the time; those in the left hand, on the first and fourth sixths of a beat. Thus the passage might be counted for the right hand—*one, and, two, and, three and*; for the left hand—*one, and, two, and, three, and*. Children often are able to get this rhythm by this method; but a still more satisfactory and practical way is as follows. First let the pupil—or one's self—to play the rhythm in Ex. 1a a great number of times with the right hand. Then use the left hand to play the second sixteenth note as in Ex. 1c. Then play the second sixteenth note an octave below with the left hand, as in Ex. 1d. Play each figure a number of times, impressing the rhythm on the mind. Then play the following in Ex. 2a and



DR. FRANCIS L. YORK

Ex. 2b. Finally play Ex. 2c, which is rhythmically the same as our first example, Ex. 1a.



The value of this method lies in the fact that the student is first taught the real rhythmical relation of the tones, without regard to what notes are to be played; and then he applies this rhythmical feeling that he has acquired to the passage in hand. The first three figures above could almost as well be tapped out with a pencil in each hand as to be played on the keys. In fact many a rhythm can be more quickly grasped away from the piano than at the instrument. With children, this rhythm can easily be taught by having the pupil to walk steadily about the room, counting *one, two, three* to his steps and then by teaching him to clap his hands together on *one* and on the *and after two*, half way between *two and three*, while he continues his steady walking and counting.

In playing this rhythm of two against three, no matter which part has the melody, or should, as a matter of interpretation, be given the prominence, the part which has the group of three notes must always take the lead. It must be given greater prominence in the player's mind; the rhythm of two must always "take the cue" from the rhythm of three. After the rhythm is once mastered, emphasis can be given where it properly belongs, and the

proper proportion between melody and accompaniment can be acquired.

The rhythm of two against five, as in Chopin's fifth Nocturne, or of two against seven, as in Eusebius in Schumann's "Carneval," should be worked out in precisely the same way. In the first case, the third portion of the beat (the third note of the quintuplet) is divided into halves, the left hand taking its second note (the half of the beat) exactly on the second half of the third note of the right hand. Practicing the rhythm in Ex. 3a will be found helpful, just as Ex. 1 was helpful with the simpler rhythm.



The same process is to be followed in the case of two against seven—the second note of the group of two comes on the last half of the fourth note of the other hand—Ex. 3b.

We often find a rapid run in which the notes increase in velocity (are of smaller value) as we reach the end of the passage. This, of course, is done in order to increase the excitement of the passage. It practically amounts to an *accelerando*. Here, as Liszt said, we must "point our finger" at the last note and rush on to it so as to reach it on the emphatic beat—or possibly even a little earlier. We are not concerning ourselves about the exact length of the notes, whether they are precisely one-third, one-quarter or one-fifth of a beat, or exactly how they come in relation to the other hand, but like

St. Paul "we press onward toward the goal."

Now we should have the same attitude of mind when we play the more complicated rhythms of three against four, five, seven, and so on (four against six is, of course, the same as two examples of two against three). No such process as I have recommended for use in the rhythm of two against three, five, and so on, can be used here, as the relationship between them is too complicated, involving the least common multiple of three and four, three and five, and so on. Let us then return to Liszt's dictum. Fix your attention on the accented notes and make the others come to them. For example, play the following a number of times with a strong accent as marked.

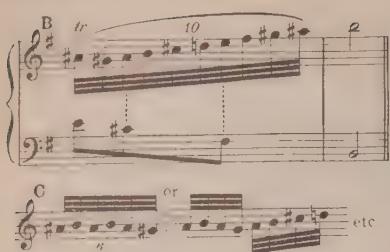


This gives the feeling for the desired rhythm and can be applied later to the passage in hand. The same method should be used with the other rhythms of three against five or four against five, and so on. In all these cases the most important thing is to get the feeling for the accented notes first, and then to use that feeling in playing the particular passage one is studying. One should never try to think two rhythms at once, that is, never try to think two and three, or three and four, at the same time.

Passages which apparently employ more complicated rhythms, such as six to thirteen (as in Chopin's *Nocturne, No. 1*), are usually more difficult in appearance than in reality. For instance Chopin writes a septuplet (group of seven) against two; but Paderecki plays it by dividing the beat into halves, playing a group of three on the first half and a group of four on the second half. Where it seems necessary to spread the group evenly over the beat, the method suggested above is the best: thoroughly learn the group as a whole, then make it move directly to the following note, playing the latter with a strong accent and ignoring the mathematical relationship of one hand to the other. It is particularly important in all such cases that the player shall fix his mind strongly on the note that follows the group—the following accented note—and that he shall allow no hesitation or delay in coming squarely and strongly upon it.

Long runs containing an uneven number of notes generally will divide themselves into more or less even groups in such a way as to bring the notes in the two hands together on a consonance or on an easily explained dissonance. That is, the harmonic structure and harmonic progression must be logical and satisfactory, as here shown.





Usually if the last note of a run is approached and left by degrees, or if a note is the culminating note on which the direction of the run is changed (from up to down, or from down to up), this note will be played exactly with a note in the other hand, no matter what the rhythmical grouping may be.

Sometimes at the beginning of a group of uneven length we find a trill or a mordent. This invariably will change the actual length of the notes in the group. For example, in the Chopin Nocturne in E minor, Op. 72, No. 1 we have Ex. 5b. Evidently the passage must be played as at Ex. 5c, as it is manifestly impossible to play any kind of a trill and then play ten notes of even length.

Where rhythms are compounded and certain notes of one group are omitted, as for example, using the rhythm of two against three, but in place of notes introducing one or more rests, as in Grieg's *To Spring*, or in Thomé's *Simple Aveu*; or where two notes are tied, as in Schumann's *Farewell* from the "Forest Scenes," the problem is greatly complicated, as it is much more difficult to think and to hear with the inner ear a pulse or a part of a pulse where no tone is played. In such cases it is best at first to supply a note in place of the rest or tied note, giving the ear something to

hear at that point, until the rhythm is conquered. After that, the supplied note may be omitted and the passage played as written.

Many students have difficulty in getting the correct rendering of the compound rhythm of four against three in the first movement of Beethoven's "Sonata, Op. 27, No. 2 (Moonlight)." Here we have a dotted eighth and a sixteenth against a triplet of eighthths. If we reduce fractions of beats of the eighthths and sixteenthths to a common multiple we have twelfthths of a beat, the first note in the right hand having nine twelfthths of a beat, the second note having three twelfthths of a beat. In the left hand each note is equal to four twelfthths of a beat. Thus it will be seen that the sixteenth note is at a distance of only one-twelfth of a beat from the last note of the triplet, but is at a distance of three-twelfthths of a beat from the following note in the melody—three times as far. So in playing this rhythm, if the player will bring the sixteenth note very closely after the last note of the triplet, he cannot be very far wrong. Playing the sixteenth note as if it were one half of the value of the eighth notes of the triplet is wrong—and, even worse than wrong, in bad taste. It is just possible that Beethoven meant to have these notes played together, as that was a common practice not long before his time, but I have never heard a great artist play them that way.

The true musician will always try to discover the real thought of the composer and to interpret the composition so that this thought may be made as clear as possible. He may be confident that the most musical way in which he can play the work will be the one that the composer intended, even though the composer's way of putting his thoughts on paper may not always have been strictly correct.

FIFTY YEARS AGO THIS MONTH

DR. ALBERT A. STANLEY, one of the most learned of American Musicians of his time, and long the head of the Department of Music of the University of Michigan, wrote in THE ETUDE:

"To the conscientious teacher, who is desirous of so stimulating thoughtful study as to arouse in the pupil a genuine interest in music itself, as well as an ambition to acquire that mastery over technical difficulties so primary an essential to success, it is always a delight to seek so to present the subject as that the reasonableness of insistence upon careful study of special difficulties shall be apparent.

"It is a happy omen for the progress of piano teaching in this country that, in the technical study of the instrument, more and more attention is being given to a systematic application of the principles which, forming the basis of successful instruction, as such must apply under all ordinary conditions. It should be the aim of each and every teacher to be cognizant of all such honest attempts to perfect methods as the work above mentioned, and to consider carefully whether it is not possible to follow out the line of treatment therein suggested, even more fully.

"To do this with any assurance of success, the teacher must be willing to submit to a tax upon the inventive powers, as well as a test of patience, to a degree

entirely commensurate with the desirability of the end to be attained. Much of the dread with which a pupil takes up a new difficulty may be wholly, or at least to a great degree, dissipated by a concise analysis of its peculiar characteristics, derivation, and its relation to something which has been already studied; while a careful explanation of the reasons for the fingering, as demanded by the construction of the hand, its consistency when compared with other passages of a somewhat similar nature, or as applying certain general rules of fingering, coupled with a demonstration of its practical use, may make of what would otherwise be an irksome task, not only an attractive one, but it may also induce a spirit of inquiry into the 'reason of things' which will be of inestimable value in future study.

"If it does nothing more, it will make the pupil feel that there is not an impassable gulf between the teacher and himself; and, moreover, no one thing will more surely encourage study, or sooner beget mutual confidence, than such a recognition of the pupil's intelligence as is implied by a thorough explanation of technical formulae as suggested above. Great care should be taken that the explanation does not become too technical; and the simpler way is always the better."

It is not only ideas and emotions that we get from music, but also harmonies of color, and combination of rhythms; that intangible thing called beauty. Music brings us those strong and beautiful dreams of humanity which have led every age and made man more than the animal. Music gives us the experience of man's greatness and his eternal destiny, it lifts the pettiness of life to sublimity, and gives us faith. Without true appreciation of music we cannot call ourselves real human beings. It is only through music that we can realize the greatness of men and our own possibilities.—Harry Kononovitch.

RECORDS AND RADIO

By PETER HUGH REED

THAT weekly musical education program, called "Understanding Music," which Howard Barlow conducts each Tuesday at 6:30 P. M., E. S. T. (Columbia Broadcasting System), has brought most gratifying response from music lovers throughout the country. And well it may, for it is the only program of its kind which comes at an hour when the greatest majority can enjoy and profit by it. This program is excellently planned.

Columbia's recording of Bach's "Art of the Fugue" is not only an outstanding contribution to the two hundred and fiftieth Anniversary of the master's birth, being celebrated this year, but it is also one of the most notable additions to recorded music ever made. The "Art of the Fugue" was written in the last two years of the composer's life, and it represents his artistry at its greatest. It is a treatise on fugal counterpoint—the most fertile and expressive composition of its kind ever created; which proves how completely Bach was master of the science of music.

Bach did not live long enough to indicate by what instrument he intended this interesting music to be played. Various arrangements have been made from time to time, but none perhaps which more suitably expresses the spirit of the music than the string quartet arrangement made by Roy Harris and M. D. Herter Norris, which the Roth String Quartet plays for Columbia (set 2^6). The Roths pay homage to Bach's genius in this consummate interpretation, for the preparation of which, we are told, they took over two hundred hours.

It was a happy thought on Columbia's part to record Bach's Flute Sonatas, Numbers 1 and 6, for we hear too little of this kind of music now-a-days. These sonatas are works of purest inspiration—serene in their tonal beauty, expressive in their poetic emotion. Georges Laurent, solo flutist of the Boston Symphony, and Harry Cumpson, well known pianist, are the artists who perform these works. (Set 203.)

Edwin Fischer, the German pianist, in his many records issued this past year, reveals himself as a competent musician and a successful recording artist whose chief attributes are a sympathetic tonal quality and a fine phrasing style. Mr. Fischer is mainly concerned with feeling. For this reason, his playing of Bach stresses motion rather than meaning. In the case of the Phonograph, this manner of interpreting Bach will appeal to the many rather than the few; for such music, being intended for uninterrupted listening, must flow easily and freely. Those who are interested in implication or analysis can find and establish it by following the printed page. Among Mr. Fischer's Bachian recordings are the first twenty-four of the "Forty-eight Preludes and Fugues" (he will record the other twenty-four later) and the "Concerto in D Minor" for piano and strings (Victor set M252).

The Pro Arte String Quartet, who have been heard this season in a series of memorable broadcasts of Beethoven String Quartets (over the Columbia Broadcasting System) have given us fine performances of two of Mozart's loveliest chamber works—the "Quintet in G Minor," K 516, and the "Piano Quartet in G Minor," K 478 (Victor albums M190 and M251). In the first set, they are assisted by Alfred Hobbday, as second violist, and in the second, three members of the quartet are assisted by the eminent pianist, Arthur Schnabel. These works are often spoken of as representative of the "tragic" Mozart, the sad voiced singer of subjective beau-

ties. The recording in both instances is very good.

Another outstanding performance of Mozart chamber work is that which the Budapest String Quartet gives in Victor album M222. The work is Mozart's "String Quartet in D Major," K499, which is said to have been written to please the Emperor Joseph II. Considering the merits of quartet, it certainly speaks well for public taste in Mozart's day. The buoyancy of the work with its underlying note of nestiness recommends it to the attention of all music lovers.

Beethoven's *Grand Fugue*, Opus 133, which was originally intended as the finale of his "Quartet, Opus 130," comes to us in a vital and expressive performance by the Budapest String Quartet (Victor set 8586-7). The Budapest group always gives their performance of Opus 130 with *Grand Fugue* rather than with the *Rondo* which Beethoven put there at a later date. In their recording of Opus 130 (Victor set M157), the Budapest group omits the *Rondo*, intending that this recording (the *Grand Fugue*) be used instead to the work.

Menuhin, the violinist, and Menuhin, the pianist—brother and sister, whose combined ages are only thirty-one, unite to give a perfect performance of Schumann's "Sonata in D Minor, Opus 121," which because Schumann willed it so, allows the pianist's artistry to shine more brilliantly than the violinist's. The recording is excellent in this set (Victor M233).

Only a composer with essential ability could have done what Haydn did in "Farewell Symphony." It appears during the time when he was Prince Esterhazy's musical director, music wanted a holiday which the Prince was disinclined to allow them. According to Haydn wrote his so-called "Farewell" Symphony, in the last movement of which various instruments cease playing one by one until only two violins are left. On the occasion of the symphony's initial performance, as each instrument finished playing, the player blew out his candle and silently left the room. The ruse is said to have succeeded in altering the Prince's mind. The recent recording of this work is by Columbia (their set 205) is a most welcome one; firstly because this symphony is one of the composer's best, and secondly because Sir Henry Wood, conducting the London Symphony, gives it a full and comprehensive performance.

Victor is to be congratulated on their prompt recording of Rachmaninoff's latest work—"Rhapsody on a Theme of Paganini," for piano and orchestra (Victor set M250). This is a brilliant, dramatic, highly poetic work founded upon Paganini's Twenty-fourth Caprice. It is the same theme, which Brahms also used in his famous "Variations on a Paganini Theme" for piano. Rachmaninoff has taken a virtuoso work out of this interesting theme, quite different, however, from Brahms' piece. In the recording the composer plays his work with Stokowski and the Philadelphia Orchestra. The recording here is superlative.

Recommended recordings—Bizet's "Daughter of Perth Suite," played by Beecham and the London Philharmonic Orchestra (Columbia discs 9085-6M); Delibes' "Valse Nobles et Sentimentales," played by Coppola and the Paris Symphony (Victor discs 11727-8); and Han's "Concerto in D" for orchestra and piano, played by Harty and the London Symphony Orchestra, (Columbia disc 6825).

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Science Aids In Selecting The Right Instrument

By ARVID A. ERICKSON

ARE YOU WASTING your time, money and energy studying the violin, when you should be playing a cello or clarinet? Maybe Nature did tend you to be a violinist, but ignore you the physical and mental traits that make for a good clarinetist. Lamp, which has solved so many problems of human welfare, has at last taken note of the waste of time and money he human discouragements in this effort against Nature, and is now putting out a system to remove the element of chance in selecting the right instrument.

Firstly by accident and partly through own initiative and resourcefulness, a school music teacher in San Francisco has evolved a method by which he finds with uncanny accuracy, just what is the right instrument for the student.

For more than fifteen years he has been putting out prize winning school orchestras, fission musicians and soloists with regularity—largely because he goes with Nature in guiding the pupil to the instrument for which he is best suited.

This man is Dr. Charles J. Lamp, now editor of instrumental music in the public schools. Years ago, when called upon to organize and train a school orchestra, Lamp undertook the new task really as a sideline.

The clarinet class was among the first to be organized. Sixteen boys presented themselves as candidates for the use of the only clarinets available, creating a problem which two of the sixteen should be given the instruments.

This was solved by providing each boy with an individual mouthpiece. Because of the fact that not more than two could study at the same time, it was arranged that these should toot away for forty-five minutes and give way to two others.

The boy thus practiced under the same conditions and the same length of time as the other in the class; in other words, study was "controlled," but the results at the end of the term proved to be surprisingly different.

Lamp then offered the student who had best work an opportunity for further study on a more difficult woodwind instrument, the oboe. Today, the boy who highest in this group, is an oboe and double bass player in the San Francisco Symphony Orchestra and one of the youngest players in that venerable organization.

Experience Teaches

DR. LAMP'S experience in the clarinet class gave him an idea—and with his subsequent studies in psychology and educational administration as well as other fields of educational science, he evolved the so-called "exposure method with a controlled group."

While the exposure method of determining a student's aptitude has been developed in other fields, particularly by psychologists in shop work and languages, it is thought to be the first sustained

effort to apply the method in the field of music.

Briefly, the student is placed in a position to demonstrate decisively the presence or absence of a capacity to succeed on any given instrument, and so eliminate the element of chance.

Just what happens to the pupil when he begins to study under this method? First, he registers in one of four sections—strings, woodwinds, brass or piano. The purpose of the controlled try out is then explained in order that the pupil may have an intelligent conception of the plan and thus give better cooperation.

Various musical and intelligence tests are administered and then the pupil submits to several physical measurements. During the first few years of the experiments, Dr. Lamp brought the camera into play, having an expert photographer take pictures of the teeth—three views. These were turned over to a professor of dentistry at the University of California for the purpose of analytic study and rating as to evenness.

Often quoted opinions published in school bandmasters' handbooks give the impression

that fairly even teeth are necessary for all players of brass instruments, but not to those playing woodwinds. Dr. Lamp's studies, which include the findings of dental experts, indicate just the opposite; even teeth are needed for successful reed instrument performance but have little importance in the case of brass instruments.

Other physical measurements were taken, such as the thickness of the lips, in order that proper size mouth pieces for students of brass might be obtained. The degree of taper of the pupil's fingers, the ratio of the length to the width being calculated, seems to have an important bearing on the student's aptitude for instruments which require digital dexterity, such as strings and woodwinds.

With his long experience in this field, Dr. Lamp now finds it unnecessary to use the camera or take actual measurements; he merely makes a close personal study of each student.

Ability on Trial

NOW FOR THE interesting part, the "exposure." Irrespective of physical

qualities, the pupil is permitted to start in the class which he prefers. If, after the preliminary training, the pupil plays a discord in attempting an octave on the violin, but obviously does not recognize his error, the teacher after several experiments, is safe in concluding that he lacks that fine sense of discrimination in pitch which is one of the fundamental requirements for a violinist. If, on the other hand, he plays out of tune, but moves his finger either up or down on the finger board until he gets the right note, there is hope. This is only one of the many things the instructor observes.

Those studying brass instruments are given merely the mouthpiece at first, so that the student may give his undivided attention to tone production, which is more easily acquired on a mouthpiece alone than on a horn. When that is accomplished, the addition of a horn to a mouthpiece is but a natural, progressive step.

In the woodwind, the clarinet is used; for the strings, the violin. The use of all the string instruments during the exposure period, among other difficulties, would occasion the explanation of three fingering sequences instead of one only, as well as an additional method of bow control, consequently retarding the progress of the group. Once the aptitude for strings is found existent in a pupil, the transfer from violin to viola, violoncello or double bass, requires comparatively little time.

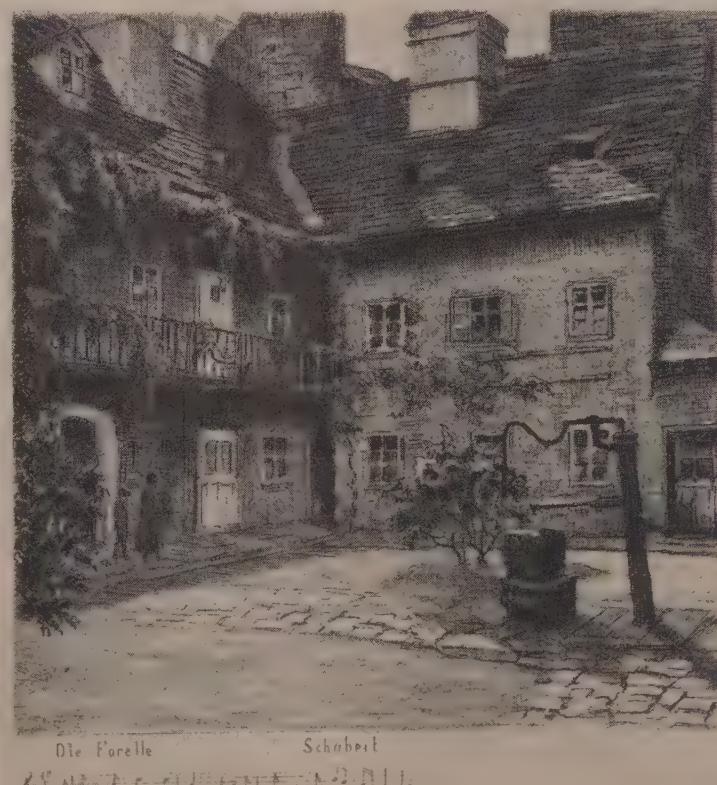
At the end of the term, the teacher wants to determine the response of the student's "motor-reflexes." So he places a sheet of music with one hundred notes, all of equal time value, before him, and asks him to play this music as rapidly as he can do so accurately. With a stop watch in hand, the teacher keeps tab on how long it takes him to play these notes.

A system of checking and rating errors, together with rather elaborate calculations, has been devised. For instance, if the pupil plays a wrong note but recognizes his error by calling out as he proceeds, this is not rated as heavily against him as if he continues serenely on, unaware of his mistake.

This test on the violin shows whether a pupil has good fingering plus intonation. His intonation may be perfect but his fingering not fast enough, in which case he might do better on some slower string instrument such as the double bass. Or his fingering may be properly coordinated and fast enough, but his intonation poor, in which case he may have better success in the woodwind family or on the piano.

However, that is only one of the considerations. The student enters another class and repeats the exposure test on a different instrument. At the end of this period, another one hundred note test is given. With the clarinet, for instance, he must have unusual finger coordination in both hands, sometimes as many as nine fingers being used simultaneously to produce a single note.

(Continued on page 305)



Das Dreimädelhaus (The Three Maidens House), where three friends of Schubert, the Fröhlich sisters, lived. They encouraged the master to write some of his liveliest songs.

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

FROM MY CABIN WINDOW

By THURLOW LIEURANCE

The May ETUDE hails the most appealing of months with a particularly appropriate opening number. The year is at the Spring and men must indeed be clods not to be awed by the age old miracle of life renewed which makes every byway a beckoning paradise. Lieurance's music seems always to flow with the very pulse of nature, and it has much of the thrust and vitality which lifts frail flowers through hard and stubborn ground. He is too, the charmed and charming interpreter of the great out doors and peculiarly close to the Red Brother who is really the first American. This composer spent most of his summers among the hills of Minnesota composing, resting and communing with Nature. The birdcalls, the waterfalls and the soft winds that sweep over the lake country are faithfully echoed in the trills and broken chords of his music, and those passages which carry melody usually have an Indian origin in both tonal and rhythmical content. The composer once told the writer that he spent months travelling by buckboard thousands of miles over the plains states, visiting one Indian tribe after another in his persistent search for original Indian melodies. He explained how difficult it is to notate these melodies according to our accepted system of musical notation and how much painstaking care is required to preserve the original characteristics and yet mold them into a metrical division which is acceptable and understandable to the white race.

After a cadenza-like introduction to *From my Cabin Window* Mr. Lieurance introduces the melody at measure four and carries it in the soprano voice against a broken chord accompaniment of triplets in the left hand. The tempo is *andante con moto*, slowly but with motion.

Following the short eight-measure melody another cadenza-like passage leads to a new theme which is taken a bit faster and modulates through several keys. This wends its way by means of still another short cadenza to a reentrance of the first theme which is here heard an octave lower and played in doubled notes.

Practice the left hand part of this piece separately so that the very considerable jumps may be made smoothly and with no suggestion of encroaching upon the theme. Slur the right hand sixteenths exactly as marked in measure twenty. Pedal and expression marks are clearly indicated and should be meticulously followed so that Mr. Lieurance's musical ideas may find expression in the performance.

IN OLD BROCADE

By CEDRIC W. LEMONT

The air of this music is borrowed by Mr. Lemont from an old song still occasionally heard on the recital platform, *When Love is kind*. Its tripping and coquettish measures readily adapt themselves to the steps of the minuet and the title further suggests the atmosphere of courtliness which should pervade the performance of this simple music.

Play it first of all with delicacy and imagination, never allowing the *fortes* to become too robust. Note the change in dynamics indicated—the first two measures *mezzo forte* the next two *piano*, and so on.

Make the distinction between staccato and legato extremely sharp. Forearm *staccato* is suggested as offering the most ease of performance as well as the peculiar crispness not attainable with the use of wrist *staccato*. Of course the most subtle *staccato* can be ruined by unwise use of the pedal. If the pedal is to be used here at all it must be employed with the utmost discretion. It would be well for teachers to forbid the use of the pedal to most students in this number. In the second section, key of E minor, beginning after the double bar (measure 16) the left hand is *legato* for the first six measures while the right trips along daintily in double notes. Here again the dynamics are important with the first six measures being played *mezzo forte* and the next two *piano*. The theme is repeated, *forte* until the final measures are reached (31 and 32) where *piano* and *staccato* are again in force. After a return to the beginning, D.C., a jump is made at the end of the 15th measure into the Coda. Phrasing is important at this point. Observe that the first three notes of each measure of the coda are *legato*, followed by *staccato* eighths played with swells and diminuendos as directed.

WISTERIA

By H. ENGELMANN

The name Engelmann has become a byword among piano teachers. Certainly a generation ago he was the standby of many teachers the country over. There has probably never been a more prolific writer, his opus numbers being in the high hundreds. *Wisteria* is of the type beloved of amateurs in the gay nineties and indeed is still a favorite with those whose tastes incline toward so called salon music.

Wisteria bears the sub-title *Intermezzo* and opens with an introduction in which the theme is carried in the left hand in descending half notes against a staccato accompaniment calling for a bouncing right hand wrist. The first four measures of the introduction are to be played rather boldly, and answered by a repetition an octave lower played *pianissimo* and as the text indicates, *misterioso*.

The first theme begins at measure nine and is played *fortissimo* and *schersando*. This theme should have a certain rubato which is in fact indicated in the text. At measure ten a sharp release should be made on the second beat in the right hand followed by a heavy accent on the third beat. This procedure is repeated at measure twelve. Take care to "roll off" the right hand groups of three at measures fourteen and fifteen. The accented sixteenth at measure twenty-two should be played in the same manner as grace notes. The second theme in the relative minor—or E minor—opens vigorously in unisons divided between the hands. The two measures which answer are made up of staccato eighths which demand nimble wrists. The entire section is played *schersando*. The concluding four measures thirty-seven to forty inclusive, build in tone and tempo to a huge climax on the final chord which is held for a long pause. The *D.S.al finale* as indicated.

INTERMEZZO

By J. BRAHMS

The name of Brahms is the last in that

great and shining triumvirate of B's—Bach, Beethoven, Brahms. Brahms is a modern, comparatively speaking and according to the calendar, but his tremendous works have the character and treatment which place him in the rank of the classicists. Brahms is often spoken of as "the Philosopher" and whether this is because he earned the degree of Doctor of Philosophy or because his music induces a philosophic mood is a question. The depth and profundity of Brahms is apparent even in his smaller works, of which this *Intermezzo* is an excellent example. All of his music induces thought.

In the performance of the *Intermezzo*, perhaps the first thing of importance to consider is tempo. Tempo is never unimportant but in this particular work it is vital. If it is played too fast one loses his hold on the emotional feeling which permeates every note of the music. On the other hand let it drag even so little and the effect is maudlin and unthinkable in connection with the name of Brahms. The text reads *Andante non troppo e con espressione*, which means of course, not too slow and with much expression. The opening theme carries a subtly hidden melody line which should be played as follows:

Ex.1



This fact is established beyond all doubt in measures 22 and 23 where the motif is expanded into sixteenths—a favorite device of Brahms.

Ex.2



Preserve a deep resonant legato at the same time keeping the tonal level *piano* and *dolce*. These directions are easy to give but to carry them out requires special preparation on the part of the performer. Phrase and pedal exactly as marked. Give special resonance to the sustained notes, indicated by doubled tails. It is an axiom that the melody line constantly changes in thickness and this is particularly apparent in this number. Such minute changes are too subtle to be marked and the matter of treatment is therefore one for the individual to work out. It is assumed that a pianist who attempts to play this composition has an advanced sense of melodic treatment.

The edition presented by THE ETUDE is a particularly fine one. All major effects are clearly indicated and go far to guide the pianist in forming a correct impression of the piece as a whole. Observe carefully measures 35, 36 and 37, where active inner voices played in unison should be handled in such manner as not to intrude upon the harmonic progression which enfolds them. Read carefully too, the *adagio* beginning at measure 72. If this section is hurried in the least the effect of solemnity is utterly lost and the result ruinous to the music. Play the last three measures very deliberately with *portamento* touch and let them fade away into nothingness.

This is deservedly one of the most popular "Intermezzi" of Brahms and will prove a valuable addition to any pianist's repertoire.

INDIAN MEDICINE MAN

By ADA RICHTER

Miss Richter's *Indian Medicine Man* is a piece for first graders. Most beginning students of this age are intrigued by Indian music and this one is readily mastered by those who can play it conveniently under the hands. The left hand holds the same position throughout, the open fifths suggesting the sound of the monotonous tom-toms. The right hand carries the melody in its accented notes and to add to the interest we are assured that the words are from authentic Indian yells.

Keep the tempo rather steady and play the entire piece in dance style. Here is a piece made to order for boys. It should prove an attractive addition to the spring recital program. Have the younger students learn the words as well as the music. The repeated D's at the end for example, will be played less monotonously if the young performer realizes that they are "Ha-Ha's!" of the text.

LITTLE MOCKING BIRD

By MILDRED ADAIR

This little second grade number is signed to assist youngsters to develop proper playing of grace notes and repeated notes. The grace notes in the opening are to be snapped off clearly and play most simultaneously with the principal notes which follow. In the second section—subdominant key—the repeated notes should be played with a finger *staccato*. This will be found to clean repetition and avoids the tedium of the hand while the notes are played.

MAJORS AND MINORS

By ANN SCOTT

The little study in major and minor triads which Miss Scott has written is used very effectively for ear training. The words cued to the music tell the children that "Major chords are Happy, Minor chords are Sad"—not at all a bad upon which to build the recognition of the major and minor chord intervals. The first section of the piece is given over to the progression of major and relative minor chords which section which follows presents the triads this time in the form of bass chords. Too much importance can be attached to the matter of ear development among piano students. The tendency many if left to themselves is to play entirely by eye rather than to use the procedure which militates against too rhythmic nuance later on.

A WOODLAND CONCERT

By LOUISE E. STAIRS

Obviously built on the five finger system this grade one piece may be used effectively for rote work if desired. The left hand is required to play only two broken chords throughout—the major tonic and dominant seventh chords. Words are supplied to help create atmosphere.

(Continued on page 320)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

for a Small Beginner

My little girl has just turned five years old. She has finished "Music for Every Day," "My First Lessons in the Piano Class," and has simple materials. What books should I use next? She plays the scales of C, G and D major. How much technic and what, would you advise for her? She transposes from C to G, and has done in one recital. She reads new materials at a moderate speed, and犯 very few mistakes. Is she the average child in musical ability? Have you any suggestions for pieces or ear-training?

—Mrs. L. A. LeS.

With her bright mind and evident musicality, she should soon be ready for "Happy Days in Music Play," and after or "Twelve Piano Etudes for Young Girls," by Bilbro. For technic, you write in a music blank book each some exercises that are especially designed to her fingers. Also, give her some ear-training by playing for her down short melodic progressions those which occur in the exercises or that she is studying. Transposition is a good thing for her to cultivate!

A Tiny Girl Pupil

I have just acquired a tiny girl, only five years old. Am using with her Williams' "Tunes for Tiny Pupils"; and after three lessons she can perform number 11 and number 2 without error—counting, naming notes and singing. Of course this is by rote. She is too small to analyze or determine notes, and so forth. Today I had her press and time keys C-D-E-F-G, with each finger alone. Please advise me how to proceed from now on.

I am enclosing a program of my first recital, to show the results of my work with pupils over six years ago.—Mrs. A. T. S.

I think that the very thing to give your girl is the book, "Happy Days in Music." This is filled with pictures, stories and games well adapted to her tender years, after collection which you may like to read, or in place of the other, is entitled: "Playtime Pieces for Children." Some of these books may be procured through the publishers of THE ETUDE.

The interesting program which you especially like the introduction of for one and two pianos; also the beginning of a biography of Haydn, which is as "the best prepared paper for the Seven Music Study Club for the year." The most dangerous feature of such a recital program is its monotony—unless you seem successfully to have avoided it.

So Cultivate Expression

A girl of eighteen who has not been taking music lessons for several years, but who has been playing at church and for a dancing school, wants me to teach her. She has a strong touch and excellent time, but plays with very little expression. I have given her the third book of Czerny-Liebling, Kullak's "Octave Studies" and Bach's "French Suites." She needs more difficult studies. Please suggest studies and pieces. I think she can master sixth and seventh grade work, preferably the latter.—I. R. L.

Obviously the pupil needs to cultivate touch and expression. For this

purpose, I suggest that you give her some of Heller's "Studies Op. 46," which require plenty of nuance and delicate phrasing. Along similar lines, and somewhat more difficult, I may mention Foote's "Nine Etudes, Op. 27" and Chopin's "Preludes, Op. 28."

To further her musical sense as well as her technic, I may add the following pieces:

Rheinberger, *Ballade, Op. 7, No. 1*; Arensky, *Consolation, Op. 36, No. 5*; Rubinstein, *Fourth Barcarolle*; Rachmaninoff, *Prelude in G, Op. 32, No. 5*.

In this practical age, it may be well to encourage her reading of good poetry—Tennyson, Shelley, Browning, and the like. If she can only be inspired to translate this into musical expression, the game is won!

Perpetuating Mistakes

I have a boy piano pupil, about seventeen years old, who plays second to third grade music. Now this is my problem: He plays pieces the first time he goes over them practically as well as he does after two weeks of practice. He practices at least an hour and thirty minutes a day; I have supervised his practice several times, and he seems to practice pretty well. However, he makes the same mistakes, hesitates in the same places, and in general plays as badly after two weeks on the same piece as he does when he plays it for the first time. What do you suggest that I do?

—R. P. Y.

Be sure that the boy's first experience with new material, which is so lasting, is absolutely correct. I suggest that when you assign him a new passage or section of a piece to learn, you have him first read the part and play it with one hand while you yourself play this part with the other hand. In this way, all the details of notes, fingering and time will be presented to him in meticulous detail. Ask him then to follow out, when practicing, a similar process, so that no loophole may be allowed for mistakes to creep in. The fact that he has a natural tendency always to play the same notes in the same place may thus be turned to good account, if mistakes are not allowed to occur at all, either at first reading, or afterwards.

Movements of Fingers, Arms and Wrists

1. Is it necessary to have a perfectly quiet wrist? I have practiced with coins on my wrists.

2. What is "rotary wrist movement," and when is it used?

3. How is relaxation attained? Nerve and muscle tension make moderately long practice periods impossible.

4. Are there any table exercises that would strengthen the fourth and fifth fingers and help them to acquire independence? These fingers are so weak that in playing runs, I lose the rhythm by not striking the keys firmly enough.

5. Are five-finger exercises intended to promote firmness of touch and perfect legato, or velocity with a light touch? How shall I practice these exercises to accomplish the best results?—A. N.

1. During the early nineteenth century a system of technic came into vogue in which the hands were kept "absolutely quiet," and the knuckles were flattened down so that pennies could be balanced on

them—with the result that the player spent most of his time in picking up the coins from the floor. Later on, teachers began to see the absurdity of these restrictions; and in consequence they sometimes reacted to the opposite extreme, throwing their hands and arms about in sensational but meaningless gestures. Now, pianists have in general come to adopt a more sensible middle course, in which the hands are kept tolerably quiet, but are allowed as much motion—sideways or up and down—as is compatible with freedom of execution.

2. Rotary wrist movement consists in allowing the hands to rotate from side to side so as to bring each finger, as far as possible, directly over the key which is to be sounded. Meanwhile the wrists may be kept nearly on or slightly above the level of the keys.

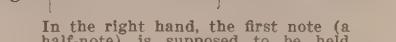
3. Relaxation, which is so important a factor in piano playing, should be focused on the wrist, which ought to be kept perfectly pliable except when notes are depressed momentarily by the use of the full arm. If such relaxation is perfectly employed, there should be no tiresome effects from long practice periods—except in the mind of the player!

4-5. Any finger exercises, practiced on the piano or on a table-top, may add to one's command over the touch, in any desired direction. Attack the keys firmly, and with relaxed wrists, as explained in 2 above. With sufficient use of rotation, the tone may be strengthened or softened to suit the demands of the player and of the music.

A Teacher's Queries

1. I am working on Clementi's "Gradus ad Parnassum," No. 9, and find in measures 49 and 55 the following:

Measure No. 49 Measure No. 55



In the right hand, the first note (a half-note) is supposed to be held throughout the entire measure; but the last note in the right hand is the same note as the sustained half-note. How is this played?

2. Can you suggest a complete work for the study of part-writing and counterpoint?

3. As a professional teacher of piano, I am practicing daily Clementi's "Gradus," Hanon's "Piano Virtuoso" and Chopin's "Etudes," together with my pieces and scales. Is this plan good?

4. In the August number of THE ETUDE, page 453, article by Arthur Foote, Ex. 11 says: "Note in Chopin, Op. 10, No. 8." I find this Etude of Chopin in Peter's Edition noted as Op. 10, No. 6. How is this possible? Are there different editions?—J. F.

1. In each case, I should sustain the half note until the last sixteenth note in the right hand, where it is sounded again, to complete the measure in regular order.

2. For such a work, I suggest "Counterpoint, Strict and Free," by H. A. Clarke.

3. Your plan seems an excellent one. You might add, however, Moscheles' "Op. 70" (especially Book I), and for modern studies, selections from MacDowell's "Twelve Virtuoso Studies, Op. 46."

4. There is evidently a typographical error in the reference to the Chopin Etude

in E-flat minor, which should read Op. 10, No. 6.

A Young Beginner

I would like to give piano lessons to my son, aged four years. I have taught for several years, but have never had a pupil so young; therefore I am coming to you for advice. Please send the name of a suitable beginner's book that I could use in this instance.

—Mrs. F. C.

I think that you will find an ideal medium for this purpose in "Music Play for Every Day"—a book filled with attractive pictures and stories that will appeal vividly to his youthful imagination. This may be secured through the publishers of THE ETUDE.

Make his lessons short and to the point, so that he may look forward with pleasure to his piano practice!

A Graduating Recital

Please suggest a program of piano music for a graduating recital by a senior in high school. Include a two-piano number and please give the order in which the numbers should appear.—High School Teacher.

It would be well to begin the recital with a two-piano number of classic nature, say the "Sonata in C major" by Mozart, with part for second piano by Grieg.

This may be followed by three groups of solo numbers, thus:

Group 1—Paradies, *Toccata*; Daquin, *Le Coucou*; Handel, *Fantasia in C major*.

Group 2—Debussy, *Prelude from "Suite Bergamasque"*; Albeniz, *Sous la Palmier, Op. 232, No. 3*; Sgambati, *Vecchio Minuetto*.

Group 3—Chopin, *Prelude in D-flat, Op. 28, No. 15*; Chopin, *Mazurka, Op. 33, No. 4, in B minor*; Chopin-Liszt, *The Maiden's Wish, Chant Polonaise*.

The first group, you will notice, is composed of early classics, the second of romantics of the nineteenth century; while the third group furnishes a brilliant climax by the works of the greatest of all writers for the piano. It will add to the interest of the program if you will precede it by a short talk on the composers whose works are presented, and their relative position in the annals of music.

The Piano versus The Organ

As a pianist, I am interested in learning to play the organ. Is it necessary for me to go to a teacher, or do you think I could learn it by myself?—T. D. D.

If you have already acquired skill in piano playing, it ought to be easy and a great pleasure to apply your knowledge to the church organ. Observe, however, that while piano playing depends largely on command of niceties of touch, on the organ varieties of tone are produced by more mechanical means, such as the use of different manuals, manipulation of the different stops, and the oscillations of the swell pedal. I certainly advise you to study these effects under the guidance of a competent teacher, rather than to blunder into them by your own efforts.

Singing at Three Score and Ten

An Interview with the Noted Welsh Tenor

DAN BEDDOE

By His Accompanist, C. F. Schirrmann

(Secured expressly for THE ETUDE MUSIC MAGAZINE)

DAN BEDDOE, noted concert and oratorio tenor, was born in Amerman, Glam, Wales, March 16, 1863. He is the son of Thomas and Gwenllian (Theopisilus) Beddoe. He studied with private teachers in London, New York and Cleveland, and made his débüt with the New York Oratorio Society, December 6, 1903, in Berlioz's "Requiem." He then became a voice teacher at the Cincinnati Conservatory and was soloist in the Cincinnati May Festivals of 1910, 1914, 1920, 1923, 1925, 1927, 1929, 1931, 1933. He has appeared with the New York Oratorio Society for six seasons, 1926-33.

Mr. Beddoe always inspires his listeners with his gracious poise and dignity. At the age of seventy-three he thinks nothing of giving a comprehensive recital program of works ranging from Bach and Handel to Gretchaninoff and Stravinsky. His recitals usually contain twenty selections. Contemporary composers are invariably well represented. When the turnstile of eighty is not far ahead, it requires courage to be ever alert for new recital numbers, ever giving a modern touch to one's performances.

Dan Beddoe loves life, not less as the years advance, but more; for the habit of living grows so strong with the years that it is ever harder to break it. It is fifty years since that memorable prize winning day in Abergavenny, Wales, when a young tenor stepped forth to astound the world with a voice of surpassing beauty. Dan Beddoe holds the world's record for performance with the Cincinnati May Festival Chorus—Schumann-Heink running a close second.—

EDITORIAL NOTE.

* * *

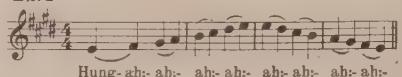
WHEN YOU ASK my opinions on the training of the young voice, I can only say that I am heartily in sympathy with all the early musical advantages enjoyed by our young folks of today, and particularly in the schools, where public school music has done so much for the popularization of the art of song. There is such a thing as starting the technical training of the voice at a too early date, or worse still, of starting study with an inferior teacher, who has the power to make or break what might have been a promising voice. The voice never can be kept in prime condition, if it is obliged to carry a load for which it has not been prepared. Therefore the importance of the right kind of early training. Most voices that wear out are voices that have been overburdened, often in the extreme youth of the singer.

Daily vocal exercises are the daily bread of the singer. They should be practiced just as regularly as one sits down to the table to eat, or as one washes one's teeth, or as one bathes. As a rule the average professional singer does not resort to complicated exercises, and great care is taken to avoid strain of any kind. It is perfectly easy for me to sing high C; but do you suppose I sing it in all my daily exercises?

There should be always periods of intermission between practice. My exercises are for the most part simple scales, arpeggios

or sequentials. For instance, I will start with

Ex. 1

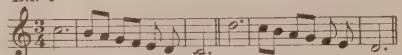


Hung-ah- ah- ah- ah- ah- ah-

which is transposed up one halftone at each repetition, till I have reached high B-natural. Then I return and start again, this time on D, a whole tone below the first beginning point.

In another exercise* I sing the five vowel sounds connectedly, being sure that each vowel is correctly placed before passing to the next. The proper use of the lips will aid greatly in focusing the vowels. Start with a scale that is in comfortable range.

Ex. 2



Hung-ee- oo- oh-aw- ah. Hung-ee- oo- oh-aw- ah

The sound of *hung* will always place the voice in proper focus by developing the resonance of the nose and head. The thin bones of the nose will first respond to the

* Thomas Fillebrown, "Resonance in Singing and Speaking," page 65. Boston: Oliver Ditson Company, 1911.

sound; and, after practice, the vibrations can be felt in any part of the head and even more distinctly on the low than on the high tones. To attain this, repeat the sound *hung* at least four counts. To insure the proper course of the vowel sounds through the nasal passages, follow *hung* with the vowel *ee*, as this vowel is more easily focused than any other; then proceed with *oo, oh, aw* and *ah*.

Probably more voices are ruined by strain than through any other cause. The singer must relax all the time. This does not mean flabbiness. It does not mean that the singer should collapse before singing.

Relaxation, in the singer's sense, is a delicious condition of buoyancy, of lightness, of freedom, of ease, and an entire lack of tightening in any part. When I relax I feel as though every atom in my body were floating in space. There is not one single little nerve on tension.

The singer must be particularly careful when approaching a climax in a great *aria*. Then the tendency to tighten up is at its greatest. This must be anticipated. Take such an *aria* as Mendelssohn's *Be Thou Faithful Unto Death* from "St. Paul." A singer will be most anxious to get the high note at the end of the phrase; but in doing so he will often destroy the perfect legato and serene nature of the melodic line.

Ex. 3



Be— thou faith-ful un to death

If you know how to breathe perfectly, that is, how to replenish your lungs in the twinkling of an eye and imperceptibly, you cannot really breathe too often; for by such judicious breathing you increase the chance of bringing out the meaning of the music.

Whether or not the voice keeps in prime condition after half a century of singing depends largely upon the early training of the singer. If that training is a good one, a sensible one, the voice will, with regular practice, keep in good condition for a remarkably long time. The trouble is that the average student in these days is too impatient to take time for sufficient training. The voice, at the outset, must be trained lightly and carefully. There must be not the least of strain. I believe that at the beginning two lessons a week should be sufficient. The lessons should be no longer than one-half an hour; and at the start the home practice should not exceed fifty minutes a day. Even then the practice should be divided into two periods.

To keep the voice in prime condition the singer's first consideration should be physical and mental health. If the body or the mind is overtaxed, singing becomes an impossibility, but it is amazing what a healthy body and the busy mind can really stand.

A singer must live upon a light diet. A heavy diet is by no means necessary to keep up a robust physique. I am rarely ill, and exceedingly strong in every way, and yet eat very little indeed. I find that my voice is in the best condition when I eat very moderately. Digestion is a serious matter with me; and I take every precaution to see that it is not congested in any way. This is most important to a singer. Health is an important item in the singer's health. Daily baths in tepid water, both night and morning. I lay especial stress upon baths. Nothing invigorates a singer so much as this.

My voice has been used constantly since a Welsh Eisteddfod held in 1883, in Abergavenny, Wales, and in which I won the tenor solo prize. So I would say to my young friends that use will not hurt the voices; if done properly and sanely, it will only strengthen them until they may some day be singing at seventy-three, just as I am doing today.

"For Auld Lang Syne"

EDITOR, THE ETUDE:

Dear Sir:

I started in subscribing to THE ETUDE in or about 1894-1896 and continued almost continuously, with the exception of one or two breaks during the war and changing location from the East, up to 1933, when I had to economize even in small things. I have not kept all of them, for I would have had a ton, I guess, by this time. It is interesting to note the evolution in the type of music for the same grades from those of 1894 and following, and those of 1933 and after. No difference in the difficulty in each grade but an unexplainable difference in the harmonic arrangement. I have enjoyed the music and especially the articles varied, instructive and entertaining.

W. J., Omaha, Nebraska.



DAN BEDDOE

FROM MY CABIN WINDOW

THURLOW LIEURANCE

of Lieurance's most interesting and characteristic piano pieces. It was unquestionably suggested by the composer's own cabin in the hills of Minnesota, from which he had the view of one of the most beautiful river ravines in America. This composition is rare in that it is an American work of popular interest yet is of unquestioned value for student recital purposes.

me. 5.

Andante con moto M.M. = 66

Cadenza

rall.

a tempo

dolce.

rall. e dim.

f

mf

mf

8va

rall.

Moderato M.M. = 52

a tempo

pp

r.h.

Cadenza l.h.

r.h.

r.h.

r.h.

Andante con moto

IN OLD BROCADE

Grade 3. Tempo di Menuetto M.M. $\text{♩} = 116$

CEDRIC W. LEMONT, Op. 65, No. 1

WISTARIA
INTERMEZZOAllegretto scherzando M.M. $\text{♩} = 132$

H. ENGELMANN

mf

misterioso

Tempo rubato

mf scherzando

10

15

20

Energico

rit.

ff r.h.

25

pp scherzando

Energico

ff

30

pp scherzando

p

mf

p

p 35

poco a poco accel. string.

fz fz fz fz ffz D.S. §

MELODIE RUSSE

THE ETU

This slow waltz immediately suggests the exhibition dances which have become so very popular in recent years under the glare of the spotlights. Naturally we were not surprised to learn that famous "star" dancers were already using it for that purpose. Grade 4.

ELLA RIBBLE BEAUC

Andante lamentoso M.M. = 56

Andante lamentoso M.M. = 56

mp *a tempo*

poco rit. *simile*

dim.

poco più mosso *rall.* *mf* *poco a poco* *cre*

ed accel. *pp legato* *molto rit.* *Tempo I.* *l.h.* *mp* *r.h.*

a tempo

poco rit. *65* *70*

left-hand pieces, the soloist is largely the thumb, very beautiful soloist it may become if the accompanying notes are properly subdued. The singing must be preserved at all times. Grade 3.

Andante (tempo rubato) M.M. $\text{♩} = 66$

ANNIE LAURIE

FOR LEFT HAND ALONE

Arr. by MARCELLA A. HENRY

right 1915 by Theodore Presser Co.

ROBIN ADAIR

de 3. Andante (tempo rubato) M.M. $\text{♩} = 54$

FOR LEFT HAND ALONE

Arr. by MARCELLA A. HENRY

right 1915 by Theodore Presser Co.

SUNFLOWER DANCE

The collateral path of many a student to gain technic has been through fleet fingers in petty melodies. We believe in out-and-out technical work, but we also know that a piece of this sort is a great technical incentive to the player who likes this spirited style.

Grade 3½.

Intro. M. M. ♩ = 132

W. E. MAC CLYMONT, Op. 11, No. 1

Grade 3½.

Intro. M. M. ♩ = 132

W. E. MAC CLYMONT, Op. 11, No. 1

DANCE

10

15

20

25

30

MASTER WORKS

INTERMEZZO

J. BRAHMS, Op. 117, No. 2

Brahms wrote his three Intermezzi in his mature years after he had completed his four symphonies. This work is therefore representative of the very cream of his genius. The composition should be played rather slowly and the phrasing carefully observed. Grade 8.

Andante non troppo e con molta espressione M.M. = 96

Sheet music for J. Brahms' Op. 117, No. 2, Intermezzo. The music is for piano and consists of eight staves of musical notation. The key signature is B-flat major (two flats). The tempo is Andante non troppo e con molta espressione, M.M. = 96. The dynamics and performance instructions include: *p dolce*, *l.h.*, *pp*, *p sempre legatiss.*, 10, *espressivo*, *dim.* 15, *l.h.*, *rit.*, *p*, 20, *dim.*, 25. The music features various note values, including sixteenth and thirty-second notes, and includes fingering and pedaling markings.

A page of a musical score for piano, featuring six staves of music. The score includes various dynamics such as *legato espress. e sosten.*, *rit.*, *p dolce.*, *espress. e sosten.*, *f*, *p dolce*, *p*, *r.h.*, *r.h. l.h. dim.*, *pp*, *delicatis.*, *dolce.*, and *p*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, and 5. The music is set in a 3/4 time signature with a key signature of one flat. The score is written on six staves, with the right hand typically playing the upper staves and the left hand the lower staves.

Sheet music for piano, featuring six staves of musical notation. The music is in 2/4 time and consists of six staves, each with a treble and bass clef. The key signature changes frequently, including B-flat major, A major, and G major. The music includes various dynamics such as *pp*, *p*, *cresc.*, *sempre cresc.*, *f*, *rf*, *ret.*, *dolce.*, *p*, *legato espress.*, *dim.*, and *molto ritardando*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. Performance instructions include *l.h.* (left hand) and *ton.* (tonic). Measure numbers 55, 60, 65, and 80 are marked. The music concludes with a dynamic of *pp*.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

—*—
VESPER HYMN

are: { Sw. St. Diap., Aeoline, Vox Humana
Gt. Ged., Gamba, Dulc., Mel., Fl.
Ch. Chimes ad lib.
Ped. Soft 16' & 8'

Moderato e tranquillo

VIRGINIA ENGLISH BISHOP

duals

dal

Chimes

cresc.

rit.

Gt. *mf*

cresc.

Tempo I

Chimes

cresc.

dim.

p

cresc.

rall.

8

f

p

pp

BIRDS

ELIZABETH EVELYN MOORE

CHARLES GILBERT SPROS.

Allegretto

1. When

a tempo

sum - mer woods were sing - - ing, And ev - 'ry sway - ing tree _____ Was
win - ter woods are white with snow, I walk where branch - es lean, _____ I

a tempo *mf* *colla voce*

cra - dling dreams of hap - pi - ness, You walked the woods with me. _____ The
dare not seek the for - - est - When leaves are fresh and green. _____ But

After 1st Verse

bird - throats set to mu - - - sic Your long re - mem - bered words, _____ And

told our love in trill - ing notes, The love _____ songs of the birds.

MAY 1935

'Ah! -

Ah.

Ah

Ah

2 When

l. h. 2

After 2d Verse

when—the—woods—are—snow—v. And nev—er—note is heard. My

Mv

ear t may wake, — but it would break To hear — the love songs of the birds.

Ah! Ah! Ah! — Ah! — The love songs

of the birds.

PARDON AND PEACE

S. MOORE

Andante espressivo

R. S. MORRISON

SACRED SONG

Come, ye dis - con - so-late,

mf

Wher - e'er ye lan - guish; Come to the mer - cy seat, fer - vent-ly kneel:

mp rall.

mf

a tempo *Last time to Coda* *f*

Here bring your wound - ed hearts, here tell your an - guish; Earth has no sor - row that

a tempo

rit. *Slightly faster*

heav'n can - not heal. Joy of the des - o-late, light of the stray - ing,

rit.

Hope of the pen - i-tent, fade - less and pure, Here speaks the Com - fort - er,

f

frit. *D.S.*

ten - der-ly say - ing, "Earth has no sor - row that heav'n can-not cure."

frit.

CODA

f *rit.*

here tell your an - guish; Earth has no sor - row that heav'n can-not heal!

f *rit.*

fed.

COUNTRY GARDENS
MORRIS DANCE

Arr. by ROB ROY PEERY

With Spirit M.M. ♩ = 138

IN
NO

mf

mp

mf

f

mf

p

p

f

rit.

f rit.

THE SCHOOL FLAG

EIGHT HANDS AT ONE PIANO

TERPS

GEO. L. SPAULDI (

In march time

TERZO

EIGHT HANDS AT ONE PIANO

TERZO

TERZO

In march time

The musical score consists of four staves of music. The first staff (treble clef) starts in 2/4 time with a dynamic of *p*, featuring eighth-note patterns. The second staff (bass clef) starts in 2/4 time with a dynamic of *p*, featuring eighth-note patterns. The third staff (treble clef) starts in 3/4 time with a dynamic of *p*, featuring eighth-note patterns. The fourth staff (bass clef) starts in 3/4 time with a dynamic of *p*, featuring eighth-note patterns. The music transitions through various time signatures including 2/4, 3/4, 4/4, and 5/4, with dynamics such as *p*, *ff*, and *cresc.* Performance markings like accents and slurs are also present.

In march time

QUARTO

Here is some good fun. Let every
player try each part, in turn.

THE SCHOOL FLAG

EIGHT HANDS AT ONE PIANO

GEO. L. SPAULDING

In march time

8

SECONDO

In march time

3

PROGRESSIVE MUSIC FOR ORCHESTRA

PETRONEL MARCH

C. W. BENNET

Arr. by JOHN N. KLOH

ARR. BY JOHN N. KOCH

1st Violin

Piano

ff

ff

mf

mf

ff

ff

1 2

1 2

1 2

CLARINET in B \flat

PETRONEL MARCH

C. W. BENNET

CLARINET in B \flat

PETRONEL MARCH

C. W. BENNET

ff

mf

ff

ff

ALTO SAXOPHONE

PETRONEL MARCH

C. W. BENNET

ALTO SAXOPHONE

PETRONEL MARCH

C. W. BENNET

ff

mf

ff

ff

CORNET in B \flat

PETRONEL MARCH

C. W. BENNET

CORNET in B \flat

PETRONEL MARCH

C. W. BENNET

ff

ff

ff

ff

CELLO or TROMBONE

PETRONEL MARCH

C. W. BENNET

CELLO or TROMBONE

PETRONEL MARCH

C. W. BENNET

f

ff

ff

INDIAN MEDICINE MAN

ADA RICHTER

Grade 1½. Allegro M. M. ♩ = 112

* Hi-ya! He-ya! Keetche Mani-do! I am the Med-i-cine Man. E-vil spir-its cast a spell, I have come to make you well. Hi-ya! He-ya! Keet-che Mani-do! I am the Med-i-cine Man. Ha, ha, ha, ha, Ha, ha, ha, ha. Hi-ya! He-ya! Keetche Mani-do, Keetche Mani - do! E-vil spirits go a-way When I sing and dance and play. Hi-ya! He-ya! Keetche Mani-do! I am the Med-i-cine Man. Ha, ha, ha, ha, Ha, ha, ha, ha, Ha!

*These are authentic Indian yells.

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LITTLE MOCKING BIRD

MILDRED ADAI

Teaching point: grace notes and repeated notes.

Grade 2. Lightly M. M. ♩ = 108

mp

Fine 10 p legato

ff

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MAJORS AND MINORS

Grade 2. Moderato M.M. = 76

ANN SCOTT

mf Ma-jor chords are hap-py, *p* Mi-nor chords are sad, *mf* Change to the ma-jor and sing a tune,

Keep-ing it hap-py and glad. *mf* Now, we'll sing it gai-ly, *p* Change and sing it low,

Major-broken chords

f Keep to the mi-nor un-til the end, Sweet *rit. #15* slow. *Fine f* *più mosso*

Minor-broken chords

20 *rit. #25* D.C.

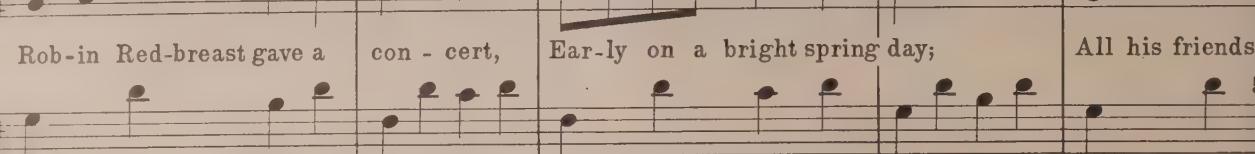
A WOODLAND CONCERT

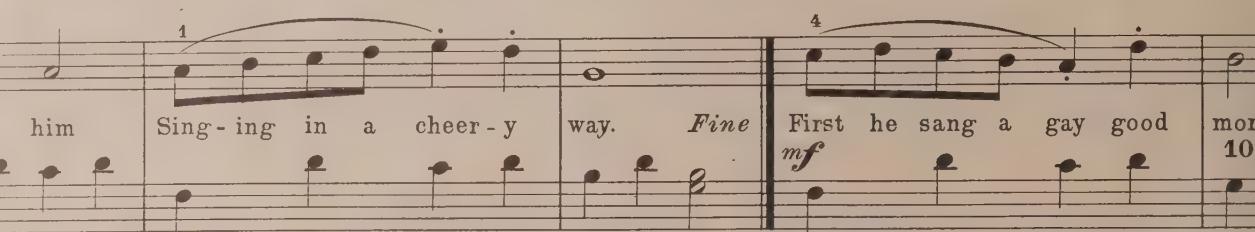
Grade 1.

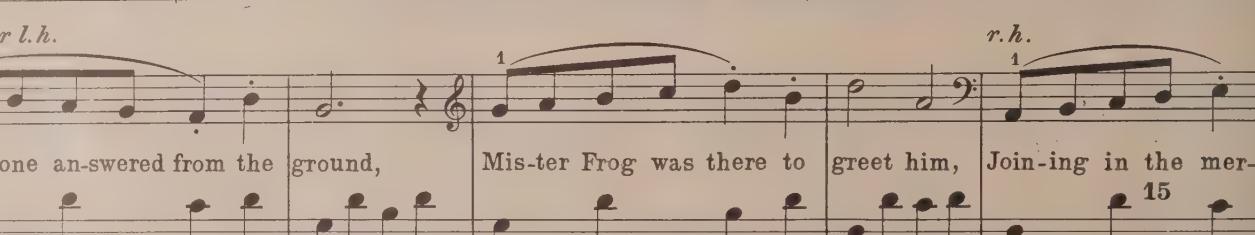
Moderato M. M. ♩ = 104

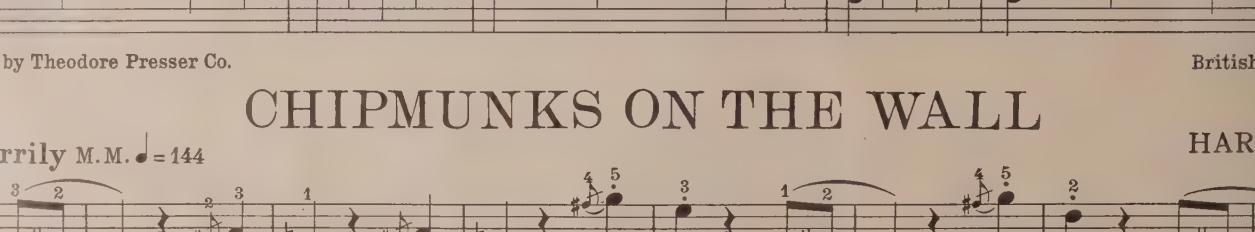
LOUISE E. STAIRS

Moderately

1 
 Rob-in Red-breast gave a con - cert, Early on a bright spring day; All his friends came out to

5 
 hear him Sing - ing in a cheer - y way. Fine First he sang a gay good morn - ing,

10 
 r.h. over l.h. Some one an-swered from the ground, Mis-ter Frog was there to greet him, Join-ing in the mer-ry sound. D.C.

15 

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CHIPMUNKS ON THE WALL

Grade 2½. Merrily M.M. ♩ = 144

HAROLD LOCKE

HAROLD LOCKE

Sheet music for piano, four staves. Staff 1: Treble clef, 3/4 time, key signature of one sharp. Measures 1-9. Staff 2: Treble clef, 3/4 time, key signature of one sharp. Measures 10-14. Staff 3: Treble clef, 3/4 time, key signature of one sharp. Measures 15-20. Staff 4: Treble clef, 2/4 time, key signature of one sharp. Measures 25-29.

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E. KORQUEFF—B. Paris, France, 1863; d. Mar. 11, 1900. Comp., inst., teacher, lecturer. Prof. of vln., St. Petersb. Cons.; Inst. of Mus. and Dartmouth Coll.



PAUL KRAUSE—B. Königsberg, Russia, 1863; d. Mar. 11, 1900. Comp., Studied in Leipzig and Dresden. Has specialized in the field of organ composition. Many published works include a sonata.



RUD. KREMER—B. Apr. 10, 1883; d. Mar. 27, 1914. Comp., cond., dir. director of the Vienna, incl. excellent



ERNST KRENEK—B. Vienna, Aug. 23, 1900. Comp., cond. Pupil of Schreker, Berlin. In 1925, cond., Prussian State Theater. Wks: symphonies, operas, incl. jazz opera, "Jonny Spielt Auf."



ANDER KREYN—Russia, Oct. 20, 1883. Studied at Moscow. Has written sym- works, str. quartets, pla. psc., and music for dramatics.



ZAROSLAV KRICKA—B. Moravia, 1882. Comp., choirmaster. Studied at Prague Cons., later becoming prof. theor. His best works are choral, although he has also written for orch.



R. KROHN—B. Helsinki, Finland, Nov. 8, 1858. Comp., conductor, teacher. Has done writing and lecturing on Finnish folk-tunes. Misc. 1 works.



WILLIAM KROLL—B. New York, Jan. 15, 1851. Violin and Kneisel Mem., Elshoo Trio 1922-29. Tours, Europe and America. Fac. mem., Inst. of Musical Art, New York.



LUD KRUG—B. Hamburg, Oct. 16, 1849; d. there 1904. Comp., tchr. 1885 taught at Hamburg Cons. and conducted a "Singakademie." Many excellent works.



WENZEL JOSEPH KRUG—B. Waldsee, Nov. 8, 1858; d. Magdeburg, Oct. 1915. Comp., cond. Pupil at Stuttgart Cons. Held many impt. posts in Germany. Many wks., incl. grand concert-cantatas.



FRANZ KULLAK—B. Berlin, Apr. 12, 1844; d. there Dec. 9, 1913. Comp., tchr. Son and pupil of Theodor Kullak. Predecessor of Theodor Kullak. Co-founded with Stern, of Berlin (later Stern) Cons. Noted for pia. study wks.



THEODOR KULLAK—B. Krotoschin, Posen, Sept. 12, 1818; d. Berlin, Mar. 1, 1882. Comp., pianist. Pupil of Czerny. Co-founded with Stern, of Berlin (later Stern) Cons. Noted for pia. study wks.

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FRITZ KREISLER—B. Vienna, Feb. 2, 1875. Comp., violin virtuoso. First tour of U. S. with Rosenthal (1899). Many appearances, Europe and Amer. Has written much successful violin music.



ISA KREMER—B. Odessa, Russia. Soprano. Pupil of Ronzi in Milan, Italy. Début there as *Mimi* in "La Bohème." Sang in opera in Russia. Since 1922 has been concertizing in America.



GEZA DE KRESZ—B. Budapest, June 11, 1882. Cond., violinist. Pupil of Sevcik and Ysaye. From 1919-23, head, vln. dept., Stern Cons., Berlin. Mem., Hart House Quartet, Toronto, Can.



EDMUND KRETSCHMER—B. Ostritz, Saxony, Aug. 31, 1830; d. Dresden, Sept. 13, 1908. Comp., cond., org. From 1863-1901, et. organist. F'd'r., Cecilia Singing Soc., Dresden. Many works.



HERMANN KRETSCHMER—B. Olbernhau, Saxony, Jan. 19, 1848; d. Apr. 22, 1780; d. Riga, Dec. 14, 1849. Comp., pianist. In 1837, mu. dir., Leipzig Univ.; was prof. of mus., Berlin Univ. & writer on note.



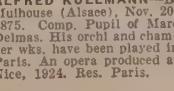
CONRADIN KREUTZER—B. Messkirch, Baden, Nov. 11, 1884. Pianist, comp., editor. Pupil of Essipoff and Glazounov. Since 1921 prof., Berlin Hochschule. Ed. complete works of Chopin.



LEONID KREUTZER—B. St. Petersburg, Russia, Mar. 11, 1884. Pianist, comp., editor. Pupil of Essipoff and Glazounov. Since 1921 prof., Berlin Hochschule. Ed. complete works of Chopin.



RODOLPHE KREUTZER—B. Versailles, Nov. 16, 1766; d. Geneva, Jan. 6, 1831. Noted violinist, comp., cond. Wrote 43 operas and other wks., incl. famous "40 Etudes."



MRS. C. W. KROGMANN—B. Danvers, Mass. Composer. Studied with mother and Henry Koerber, Boston. Her published wks. numbered 300, incl. for piano and voice, incl. many of educational value.



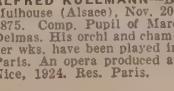
CHRISTIAAN KRIENS—B. Amsterdam, Apr. 29, 1881; d. Hartford, Conn. Dec. 17, 1934. Comp., vlnst., French Op. Soc. Prof. N. Orleans 1st vln., Phila. Orch. Mus. dir., Hartford.



ALFRED C. KROEGER—B. Hamburg, Ger., Mar. 14, 1890. Comp. Studied Kochersberger Cons. and Eastman Sch. Etch. Prof. of French. Author of "Music Teachers' Nat. A.s.n." Was dir., Kroeger School of Mus. Misc. wks.



ERNEST RICHARD KROEGER—B. St. Louis, Aug. 10, 1862; d. there Apr. 7, 1934. F'd'r., mem., A.G.O. Ex-publ. "Music Teachers' Nat. A.s.n." Was dir., Kroeger School of Mus. Misc. wks.



HANS KRONOLD—B. Cracow, Poland, July 3, 1872; d. Jan. 10, 1922. Comp., violinist, cellist. Pupil of Kling (Leipzig). Toured with Emma Juch and Patti. Was on fac., N. Y. Col. Mus.



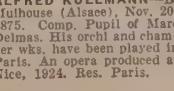
EMIL KRONKE—B. Danzig, Nov. 29, 1865. Comp., pianist. Pupil of Reinecke, Knode and Kirchner. Active in Dresden as recitalist and etch. Misc. wrks. Ed. Chopin's wks. (Steingräber).



THEODOR KROYER—B. Munich, Sept. 9, 1873. Comp., musicologist, critic. Prof. of "Konservatorium" Univ. in 1907. Has done important editorial and literary wrtg. Misc. mus. wks.



KARL KRUERGER—B. U. S. Jan. 10, 1894. Cond., Pupl. of Fuchs & Nikitin. Has been cond. Vienna Konzertverein, Phila. Orch., Los Angeles Philh. Cond. Seattle Symp.



FRIEDRICH WILHELM KUCKEN—B. Bielefeld, Germany, Nov. 16, 1810; d. Schwerin, April 3, 1882. Composer. Produced an opera in Berlin. His songs have a wide popular appeal.



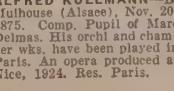
WILHELM KUHNE—B. Prague, Dec. 10, 1823; d. London, Oct. 8, 1912. Comp., Pupl. of Tomaschek & Thalberg. From 1886-1904, prof. at R.A.M., London. Wrote much salon music.



FRIEDRICH KUHLAU—B. Uizen, Hanover, Sept. 11, 1788; d. near Copenhagen, Mar. 12, 1832. Comp. Wrote many misc. wks., incl. sonatas and sonatinas of educational value.



LADISLAS KUN—B. Hungary. Comp., cond., arranger. Editor. Won fame in Budapest. Wrote and cond. of Nat. State Sing. Orch. Since 1921, in Amer. (N. Y.). Orig. wks. and arr.



LUIGI VON KUNITS—B. Vienna, July 30, 1870; d. Toronto, Oct. 8, 1931. Comp., cond., vlnst., teacher, editor. Comp. in Art. 1893. Frequent tours. Was cond., Toronto Symphony Orchestra.



CHARLES KUNKEL—B. S. 22, 1840; d. St. Louis, Mo., Dec. 3, 1923. Comp., pianist, music publ. A pioneer mus. worker in Middle West. Was head, Kunkel Bros.

THE SINGER'S ETUDE

Edited for May by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

Some Secrets of Breath and Voice Development

As Applied to Health, and Especially to Singing

By W. WARREN SHAW

THE ART of breathing always has engaged the interest of both singers and the teachers of singing; because artistic singing depends so largely upon a proper management of the breath.

That so many singers complain of a shortage of breath when in the act of singing is but a natural result of a lack of "breath control" or "breath support," or possibly of both. And this has come about mostly because the natural laws concerning the functioning of the breath in song and speech have been not known.

And so it is that in this writing we are led to an attempt to clarify some of the problems of the use of breath in voice production. To do this most effectively, we at the same time shall call attention to some of the errors which have crept into vocal pedagogy as a consequence of some misunderstanding and lack of knowledge of the anatomical structure of the lungs.

By These We Breathe

FIRST OF ALL, let us look at the lung structure. There are two of them—one at the right and the other at the left of the thorax or chest box. They are about two inches apart; and in structure, as well as in placement, they are separate.

These lungs are made up of five lobes or divisions—three to the right and two to the left. These lobes are, in reality, separate air bags, with no tract for air passage between any two of them. Because of this, in high (or chest) breathing, only the upper lobes are filled. Each one of these lobes is connected with the windpipe (trachea) by a separate tube. Thus it is that the ingoing air first enters through this main passage, to be distributed by way of these tributary tubes to their respective lobes; so that each lobe becomes active and useful according to our habits of breathing and control of the torso.

Involuntary Lung Action

ONE OF THE MOST significant facts about respiration is that the lungs do not take in or expell air by any inherent power, but only by the external power of the muscles of the torso. The nerves and muscles of the torso act upon the five lobes of the lungs; and, as one investigator has expressed it, the five lobes function as five independent bellows which are capable of being acted upon independently. That is, the lungs fill by reason of external muscular action which creates a vacuum into which the air rushes, only to be expelled by a reversal of the process.

To be concise:

1. As there is no muscular fiber in the lungs themselves, they cannot perform the act of breathing; and hence the inflow and outflow of air is purely resultant.
2. To breathe properly, one needs not to try to breathe-in or to breathe-out the air. If the muscles of the torso move rhythmically, the air,

of its own pressure, will rush into the lungs. This is the natural law that "Nature abhors a vacuum." Which is true, whether the entire capacity of the lungs is used or not. 3. All action of the lungs, and all movement of the air into or out of the lungs, is made possible only by the action of the muscles of the torso.

These three principles were laid down by the well known investigator, Brown Landone. He also proceeds to suggest that, in the development of our full breathing powers, we should imagine the five lobes of the lungs to be as many valveless bellows, which expand or contract at the entrance or exit of air through the windpipe.

Now, though nature has provided for all the functions of breathing necessary to the sustenance of life; still, for the greater demands of singing or long sustained speech, it is possible to increase the breathing powers by the development of the muscles of the torso.

The Breath in Relation to Tone Production

REMEMBER THAT the lungs are separated from other organs of the body, lying in this chest box and protected by the ribs. Then the diaphragm is a strong muscular tissue which we may say constitutes the floor of the chest box and thus separates the lungs from the abdomen.

When we expand the lower part of the torso by the action of the external intercostal muscles, the diaphragm descends slightly as the air rushes in, and we thus have the proper low breathing; but in exhaling, the internal intercostals and abdominal muscles function and the diaphragm immediately becomes passive. It has no driving power. We have too much diaphragmatic breathing when we fail to motivate the intercostal muscles. In this mode of breathing (diaphragmatic), we are apt to suck in the breath, which is extremely harmful, on account of the resultant excessive pressure upon the abdomen. Not only this, but such breathing is totally inadequate as a supporting factor in singing, as it has no power to supply the necessary compression of air under the cords at the top of the windpipe during tone production.

The sole function of the breath in voice production is to vibrate the vocal cords. This it does when properly motivated by the intercostals or muscles of the torso. The idea of managing the breath should be as far from consideration as managing the heart beat. Nerves and muscles are to be considered in the matter of tone support and not breath. The necessary economy of breath is merely resultant upon correct muscular activity. The vocal muscles are all involuntary in their action and the necessary air compression attendant upon voice production is furnished by the vocal cords governed by the true vocal muscles.

The true vocal muscles must be developed by vigorous use in singing tones. These are the intrinsic muscles of the larynx. It is highly important that this development should proceed without interference by the extrinsic or swallowing muscles of the larynx. These muscles are under direct control and consequently can be eliminated during voice production.

The vocal powers are best developed by rhythmic vocal exercises, first without words and afterwards with text. As a rule this initial vocal work should be carried on vigorously, first *mezzoforte* and later increasing up to *forte*.

As soon as tonal equilibrium is established, the exercises should be sung *piano*, but without the least use of the falsetto. A falsetto tone always means a letting down of coordinate muscular activity. It is exactly what its name implies—false singing. It does not represent any part of the true voice and never should be developed as an integral part of the true vocal structure. A distinct change of structure occurs in going from the falsetto to the *pianissimo* of the true voice. The falsetto should be used sparingly, if at all. With a properly trained voice, there is no necessity of resorting to falsetto singing.

A good exercise with which to begin voice practice is the One-Two-Three (or C-E-G) of the arpeggio One-Three-Five-Eight, with the key of C as a starting point. Sing it rhythmically, in two-four measures, first using the quarter notes.

Ex. 1



Follow this by dividing the beats into eighth notes.

Ex. 2



Transpose these studies up, by half tones, into other keys as high as the tones can be produced with perfect comfort.

Now sing the same notes, arranged thus,

Ex. 3



Follow this exercise with the arpeggio ascending from its root

Ex. 4



and then descending from the upper octave.

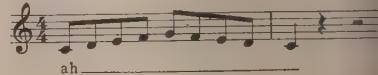
Ex. 5



It is better to begin with exercises containing the wider intervals, rather than with single sustained tones or scales, as this promotes a general elasticity of the vocal organism; and at the same time a rhythmic sense is developed.

Now sing the scale up to the fifth and back, thus making a beginning on the most important development of scale singing.

Ex. 6



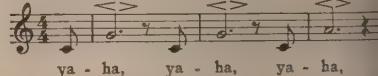
To this add later the grand scale.

Ex. 7



Exercises on sustained tones may now begin, with a gentle *crescendo* and *diminuendo*. Practice this first with *ah* and then with the *ya-ha*.

Ex. 8



Practice this first with *ah* and then with the *ya-ha*. To this may also be added gradually wider intervals.

A few suggestions about voice training may be helpful towards daily practice.

Prepare to sing by standing erect and gently expanding the torso, leaving the throat relaxed. Now expand at the chest line, front, sides and back, and simultaneously expand at the waist line, front, sides and back. The air will rush into the lungs without suction and the proper intake of air will be accomplished. Have in mind that more than half the lungs are in the back part of the torso. Expansion at the front alone is insufficient. The lungs will fill as expansion permits. This is the breathing which promotes the vigor of nerves and muscles so necessary to effective singing.

Never hold the breath preparatory to singing any phrase. Sing immediately the spontaneous and fearless vocal impulses. Holding the breath invites a pernicious false cord (epiglottis) interference.

The mental attitude is most important. Avoid the mechanical attitude—that of making tones without thought of personal expression. Infuse the idea of personal interest even in exercises without words.

"A prefixed physical attitude, instead of a physical attitude that obeys the mind, always a detriment. The voice expresses the mental attitude, and if the mind is so occupied, the voice will sound mechanical and unmusical."—FRANTZ PROSCHOWSKY.

Analysis of the Vocal Sounds for Singing in English

PART II

By GEORGE ROBINSON

THE NAMES of the letters of the alphabet are found only the sounds *ah*, *o*, *oo*, which are the Italian pronunciation of the vowels *A*, *E*, *I*, *O*, and *U*. It is quite plain that there are other sounds which are really separate vowel sounds and are worthy of classification in English speech; but habit and custom are difficult to overcome, so these others are usually disregarded and the person who does not try to separate and analyze the sounds in speech has a rather hazy idea of what vowels really are.

There are combinations of consonants such as *wh* and *sh* which are written symbols for other sounds not vocal, but rather produced by lips, tongue, and adjacent organs, as distinguished from those produced by the vocal cords; but the following list will pretty well cover the range of sounds used in English:

- 1—*uh* as used in *burn*,
- 2—*a* “ “ “ *hat*,
- 3—*ah* “ “ “ *father*,
- 4—*aw* “ “ “ *false*,
- 5—*ih* “ “ “ *if*,
- 6—*eh* “ “ “ *every*,
- 7—*ee* “ “ “ *see*,
- 8—*o* “ “ “ *go*,
- 9—*oo* “ “ “ *book*,
- 10—*oo* “ “ “ *woo*.

question may arise as to the reason for listing *uh* first. Of course any listing is more or less arbitrary, but this sound seems to belong first for the reason that it is the simplest; that is, the resultant sound is any breath blast emitted without thought of vowel as in a cough, results in *uh*.

Also, if the breath is intentionally held out against a tight condition in the larynx, without thought of vowel, *uh* is the resultant sound. In other words, thought of mental direction seems to be a requisite for all vowel sounds except *uh*, which seems to be arbitrary.

The list of ten vowels given seems to satisfy itself on the basis of the dictionary definition: "An open vocal sound as opposed to a closed, stopped, mute or consonant sound."

We Learn Their Use

AN EXERCISE for developing pure vowel sound, that is, eliminating throat wastage, is to speak and sing sentences without movement of the lips or

Place a pencil between the teeth, at side of the mouth, until some skill is gained; then remove the pencil and practice without it. The chewing motions in which many persons indulge in speaking, or the misapprehension that they are associating, must be eliminated as hindrance to vibrant voice quality. This does not mean that lips and tongue must not be used in the formation of words nor that the tongue should be held stiff, but rather that movement should be reduced to a minimum.

Hold a mirror in such a position that the mouth may be seen, and then repeat the following: "There is a long road going up the hill to a little grey house that I saw." This sentence can be spoken and clearly enunciated with no movement of lips or jaw.

The only consonants which require complete closure of the lips are *b*, *m* and *p*, *f* and *v* require a fairly close approximation of the lower lip and upper teeth. With these exceptions, however, it is possible to speak and to be clearly understood, without movement of jaw or lips.

Lawrence Tibbett, telling of his experiences with one teacher, said: "He would hold my jaw and shake it from side to

side and abuse me roundly if, under such manhandling, I missed a note." While the manhandling was possibly a bit too strenuous, it is not beyond the possibilities of anyone so to improve the control of his voice mechanism that he can make his speech understood without movement of the jaw. He can carry this skill a step farther and make himself understood without lip movement. For example, the ventriloquist must not permit lip movement to betray his "voice throwing," in his deception of someone else speaking.

Enriching the Voice

MANY PERSONS who are hard of hearing follow a speaker's lips to get meanings that their ears are unable to pick up; and really there is no objection to lip action. But, too often, jaw wagging is mistaken for lip action; and lip action is depended upon to mould vowel sounds that are not properly initiated and which no amount of moulding can perfect. What is necessary is first a correct basic vowel sound. When that is attained, the lips will add much in the way of richness of sound, when they assist in the completion of the vowel. Make pure vowel sounds in the larynx where they should originate, and let the lips shape around them, rather than make a form in the lips through which is poured an indefinite sound with the expectation or hope of getting good results.

The tongue, particularly the base of the tongue, must not be confused with the larynx, for the tongue can be actuated directly by the mind, while the sound producing tensions of the larynx are entirely reflex and result only from directing thought to the result desired. That the tongue has no specific control over the formation of any vowel, and that any vowel can be produced without reference to the tongue, can be proved by a bit of experimentation. Repeat the ten vowel sounds already listed, while the tip of the tongue is held against the roof of the mouth. Next try repeating them while the tongue is slightly protruded from the mouth. Then roll the tongue about while saying each of the vowels in turn. This will soon disabuse the mind of any notion that the tongue must be grooved for this vowel or held high in the middle for that one.

The Complete Technic

THE VOICE that is throaty is so, usually, not because of vowels but because of an over-emphasis of consonants which check the vowels and prevent their free flow. Vowels originate in the larynx, and lip movement or forming in connection with them is merely supplementary to the basic sound formed there. Consonants, however, cannot be formed by the larynx. In fact most of them are stoppages of vowel sound by the tongue or lips, or both, and this over-emphasis of consonants causes vowel sounds to be cramped in the throat, whilst it makes consonants ponderous rather than clear.

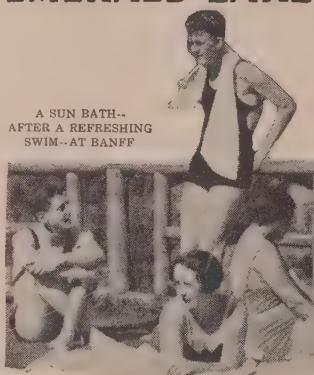
The vowel should be always the point of importance. If preceded by a consonant, this consonant must fit across the beginning swell of the vowel, and the vowel take the stress of breath impulse. If this occurs, there will be full measure of sound for every iota of breath, with no wastage. This statement is not directed at singers or speakers who have a natural or an acquired proper voice technic. They can do as their dramatic impulse directs. But the elementary pupil must stick painstakingly to this rule until it is second nature; for only by so doing can he develop the vital technic.

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The Unit and The Duplexed Organ

By ALLAN SCOVELL

MANY ORGANISTS, playing some of the smaller instruments recently built, are confronted with the problems of handling the unit and duplexed organs. An organist, playing a unit organ for the first time, is apt to approach the console, search diligently for couplers, and, finding none or only a few intra-manual, to wonder if the funds gave out before the builder came to the couplers.

Again, an organist is to play a small two manual instrument which has all of the Swell stops duplexed on the Great. He puts on full Great and couples full Swell. Unless he is acquainted with this style of organ building, he will find himself wondering why the addition of the coupler brought no increase in volume.

The Duplexed Organ

DUPLEXING merely means that a stop is "double"; that is, it appears twice, or more, at the same pitch but on different manuals. For example a Gedeckt 8' on the Swell may be duplexed on the Great either as a Gedeckt 8' or as a Melodia 8'. Strictly speaking, the Melodia and Gedeckt are not identical stops; yet on a duplexed organ the builder is merely telling the organist that that particular tablet controls a flute of eight foot pitch. In a small organ, where duplication is employed, it would probably be the flute. The tablet may carry the name of any common flute stop, but using more than one name for any rank of pipes is misleading.

Perhaps a homely illustration will make the point of duplication a little clearer. Compare the rank of pipes—the Gedeckt 8' in this case—to an electric light which can be turned on in two different places, as we turn on a hall light from either upstairs or downstairs. However, the comparison differs in this respect: the light may be turned on from upstairs and off from downstairs or *vice versa*. This is not true of the Gedeckt. If the tablet is put down on the Swell, the stop is heard from the Swell only and must be taken off from that manual. The same is true of the Great.

Illus. No. 1

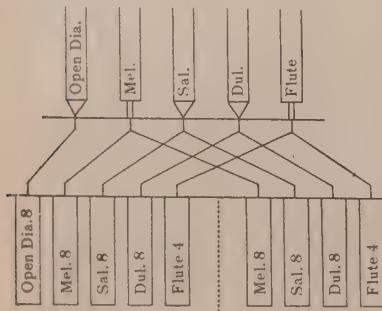


Illustration No. 1 shows a small two-manual organ with the Swell duplexed on the Great. The stops on the Great are Open Diapason 8'; Melodia 8'; Dulciana 8'; Salicional 8'; and Flute 4'. On the Swell we find the same stops with the Open Diapason 8' omitted.

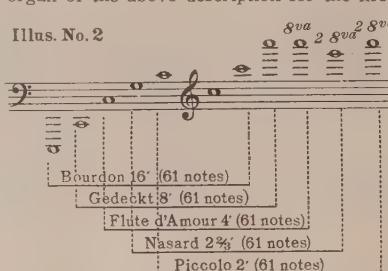
Now let us see what happens when certain stop combinations are used on the duplexed organ. If the combination Salicional and Dulciana are set on the Swell, and Melodia, Salicional, and Dulciana are set on the Great, the effect will be the same as if Melodia and Swell to Great 8' were put on the Great. Another disappointing effect one experiences, when playing an organ of the above description for the first

ever, before considering that extreme (and it is a little extreme) let us consider a small straight type organ with a unified Flute (an organ which contains a rank of pipes for every stop is usually termed "straight"). Some builder or organist probably noticed that on the Swell (this is merely for an example) the four foot flute sounded quite a bit like the eight foot flute, only of course at a different pitch, the quality being similar. So the thought came to him that it would be considerably cheaper to "borrow" this four foot flute from the eight foot by extending it an octave.

By placing a "Flute Unit" of ninety-seven pipes in the organ, it is possible to draw the following stops from it, by allowing one stop to "over-lap" another: Bourdon 16'; Gedeckt 8'; Flute d'Amour 4'; Nasard 2 2/3'; and Piccolo 2'. Illustration No. 2 shows this series while Illustration No. 3 shows this "unit's" place in the scheme of a small two manual organ.

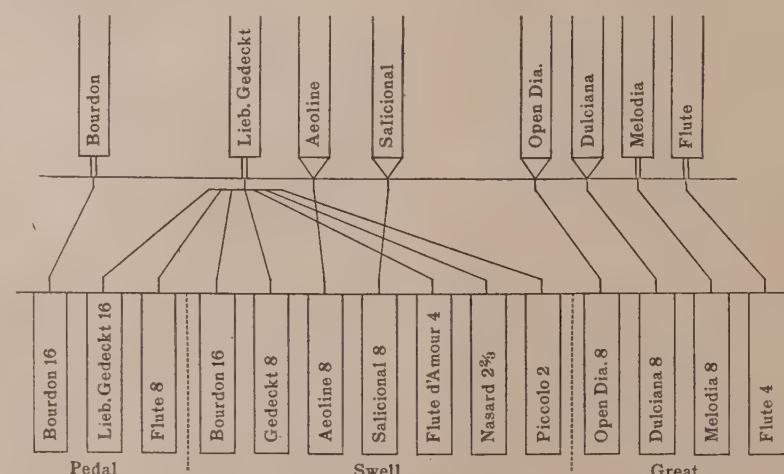
It will be noticed in Illustration No. 3 that the borrowing has been carried down into the pedals, the unit appearing as Lieblich Gedeckt 16' and Flute 8'. This leads to the next step in unification—the appearance of the unit on different manuals.

Illus. No. 2



time, comes when he tries to build up full organ. It can readily be seen that full Swell is identical with full Great without the Open Diapason 8'. Therefore, if full Swell is set, it is necessary to add on the Great only the Open Diapason 8' with

Illus. No. 3



proper couplers, in order to have full organ, the remaining stops of the Great being played from the Swell by the Great couplers.

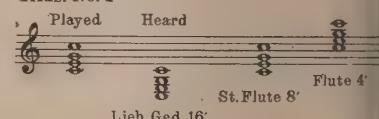
In an organ of the above description, the entire instrument is usually placed in one swell box, although sometimes the Open Diapason 8' is not enclosed. Sometimes in three manual organs the Choir is duplexed from the Great. In a case like this the Great and Choir are under the same expression (naturally), while the Swell occupies a second box.

Unification

NOT BEING SATISFIED with neighborly borrowing on a small scale, the practice has been extended to borrowing on a grand scale—all stops appearing at all pitches on all manuals! How-

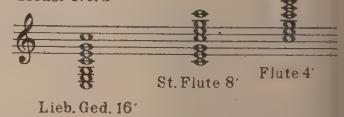
"straight" type of organ, but one which contains some unification, yields some interesting results. For an example, take the combination "Lieblich Gedeckt 16' Stopped Flute 8' and Flute d'Amour 4'. Playing the chord C-E-G-C, these notes are heard.

Illus. No. 4



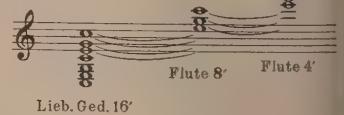
Now add the tour foot coupler. On straight type instrument the following will be heard:

Illus. No. 5



But on an instrument with the flutes borrowed from the same rank (unified flutes) the following will be the result.

Illus. No. 6



This accounts, in a small degree, for the "empty" sound often met with in an organ that contains some unification yet tries to keep up the appearances of the traditional straight type.

A real unit organ, however, usually has no couplers, or at least no inter-manual couplers, for all stops controlling the various ranks or pipes are usually unified to some extent on all manuals and in the pedal, at different pitches. For example let us take an organ made of these four sets of pipes. (Of course some ranks have to be extended more than others. Bourdon or Stopped Flute 97 pipes; Viol 73 pipes; Open Diapason, 73 pipes; and Dulciana, 61 pipes. From the Bourdon or Stopped Flute rank we derive these stops

GREAT

Bourdon 16'
(?) Melodia 8'
(?) Flute 4'
(?) Twelfth 2 2/3'
(?) Fifteenth 2'

SWELL

Lieblich Gedeckt 16'
Stopped Flute 8'
Flute d'Amour 4'
Nasard 2 2/3'
Piccolo 2'

PEDAL

Bourdon 16'
Flute 8'
Flute 4'

From the Viol rank, these stops:

An organ console might show the following stops: on the Great—Open Diapason 8'; Melodia 8'; Dulciana 8'; Stopped Flute 8'; Flute d'Amour 4'; and Piccolo 2'; on the Swell—Lieblich Gedeckt 16'; Horn (?)* Diapason 8'; Stopped Flute 8'; Salicional 8' (?)*; Voix Celeste 8'; Flute d'Amour 4'; Nasard 2 2/3'; Piccolo 2'; and Orchestral Oboe 8'; on the Pedal—Bourdon 16'; Lieblich Gedeckt 16'; and Flute 8'. Out of this list of stops, the following would be from the "Flute Unit"; on the Great—Stopped Flute 8'; Flute d'Amour 4'; and Piccolo 2'; on the Swell—Lieblich Gedeckt 16'; Stopped Flute 8'; Flute d'Amour 4'; Nasard 2 2/3'; and Piccolo 2': on the Pedal—Lieblich Gedeckt 16'; and Flute 8'.

The use of couplers on a supposedly

(*)The question marks indicate the undesirable practice of using two names for stops controlling but one rank of pipes.)

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GREAT

Contrario 16' (to tenor C only)
(?) Viol 8'
Violina 4'

SWELL

Contrario 16' (to T.C. only)
Salicional 8'
Violina 4'

PEDAL

Cello 8'
From the Open Diapason rank, these:

GREAT

Open Diapason 8'
Octave 4'

SWELL

Open Diapason 8'
Octave 4'

PEDAL

Open Diapason 8'
From the Duciana rank, these:

GREAT

(?) Dulciana 8'

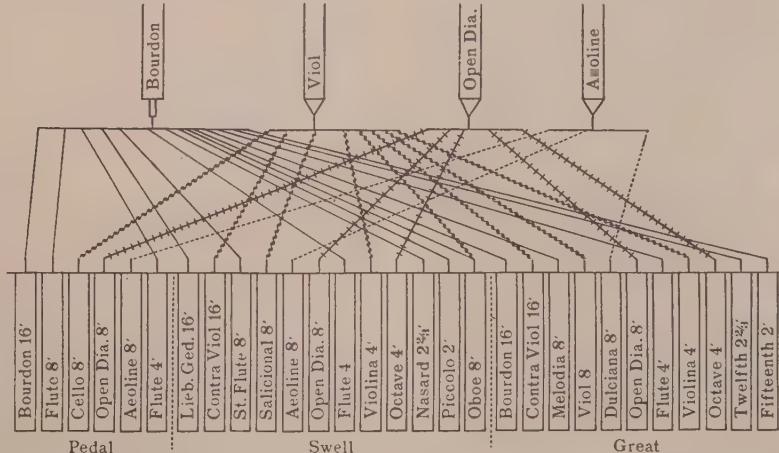
SWELL

Aeoline 8'

PEDAL

Aeoline 8'

Illus. No. 7



Here, as mentioned before, the practice of giving more than one name to the same rank of pipes should be condemned as misleading. For instance, as the Bourdon 16 ft. of the Great controls the same set of pipes as the Swell 16 ft. Lieblich Gedekt, both stops should bear the same name. The same is true in all such cases.

Illustration No. 7 shows a diagram of this organ which might make the system a little clearer to the reader.

The Orchestral Oboe 8' in the diagram may bring a certain amount of mystery to the reader, for not only does it show its derivative as being two ranks, but there were no reeds included in the original list of four sets of pipes. This stop is a synthetic stop and is made of the eight foot string plus the two and two thirds foot flute (Salicional and Nasard). There are several other synthetic stops, but this seems to be the most common. (Others are Quintadena, eight foot flute plus two and two thirds foot flute; English Horn, clarinet plus strings.) It seems a little foolish to build synthetic stops when their component parts, or stops used to make them,

are present. Yet it must be remembered that the more tablets on a console, the more pretentious it will look.

Expression in a Unit Organ

IF THE ENTIRE organ is contained in one chamber, the use of the one expression pedal presents no problem. However, when the organ is divided, the organist's troubles begin. Even if the swell shoes are labelled Swell and Great (which they should not be in a unit organ), the organist must forget all about manuals and think about divisions. For example, the flutes and strings may be placed in one chamber, while the reeds and diapasons may be placed in the other chamber. Suppose the organist is playing the Gedekt 8' and Flute 4' from the Great manual. He operates the swell shoe marked for the Great, but this shoe is for chamber II containing the reeds and diapasons. Therefore, no expression. If the shoes are marked according to divisions and the organist memorizes what is in each division, he will have no trouble at all. Of course it is necessary to know from what rank all stops originate.

Stops may be placed in their proper "family" by the following test. Let us take as our example, a set of flutes. The Great manual shows a Gedekt 8'; Melodia 8'; Bourdon 16'; Concert Flute 4'; Flute d'Amour 4'. We wish to find what stops

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2412 Moon-Glow, March, A, C—1. Horner
330 Orange Blossoms Waltz, F—3—4. Ludovic
2137 Over the Waves, Easy, C—2—3. Rossas
359 Pizzicato Polka, C—3—4. Strauss
1972 Romance, Op. 25, No. 9, Db—5. Shubelius
1030 Rose Gay, Mazurka, F—3. Heins
2192 Russian Song, Op. 31, Gm—4. Smith
1658 Sad Waltz, The, G—2. Metzalf
1396 Salt Lake, The, D#—6. Kralik
382 Scales and Chords, C—1. Czerny
1207 Schmitt's Five Finger Ex., Part 1. Schmitt
2740 School Pictures, C—1. Hopkins
2159 Silent Night, Holy Night, Bb—3—4. Gruber
2618 Silver Threads Am. Gold, Bb—3—4. Danks
390 Skater's Waltzes, G—4. Waldeufel
2253 Sofiognetti, Cm—6. Bach
2115 Spring Song, Op. 29, A—4. Rimsky-Korsakoff
435 Spring Song, Op. 29, A—4. Mendelssohn
1633 Still Night, Holy Night, C—3. Krug
1498 Throwing Kisses, Mazurka, Eb—4. Heins
1035 To Spring, Op. 43, No. 6, F#—5. Grieg
1037 Tulip, Op. 111, No. 4, G—2. Lichner
449 Under the Double Eagle, Eb—3. Wagner
992 Up in the Stars and Stripes, Eb—4. Rossini
984 Up in a Swan, Rondo, A—4—5. Monteal
695 Valse, Op. 16, No. 2, Bb—4. Godard
595 Valse Bleu, L—3. Margis
2452 Valse Trieste, Op. 44, G—4—5. Sibelius
1697 Waltzing Doll (Poupée Val.), D—4. Poldini
2367 Waltz of the Flowers, D—4—5. Tchaikovsky
2747 Walking the Soldiers, G—1. Hopkins
2693 Walks in the Rain, C—2—3. Wilson-Grooms
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ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Teaching a Young Girl.

Q. 1.—I have been asked to teach a girl, who is a talented pianist and violinist, the fundamentals of singing. She is about twelve years old and a freshman in high school. Is she old enough? If so, what materials would you suggest? 2.—My position this Fall requires that I teach music in the third, fourth, fifth, sixth, seventh and eighth grades, with two grades in each room. Music has never before been taught in the grades. What series of books would you suggest for use?—Serious Enquirer.

A. 1.—Whether your girl pupil is "old enough" depends upon her physical and mental development. Her first work should be light, with the underlying, controlling idea that the present good qualities of her voice should be conserved, and the extension of her compass and increase of power be looked upon as secondary items. Teach her to speak well, with pleasant, musical tone, neither too high so as to be thin and "shrieky," nor too low, so as to be gutteral; but in a fairly long middle range of pitch. See that she gives her spoken vowels roundness, nobility, and her consonants pitch a percussion, according to the character; and that she does not use a too rapid tempo and slide over short syllables without really giving time for the vowel to sound. Have her take care to pronounce correctly, taking the dictionary and the speech of cultivated persons as her guide. Everything you accomplish with her speech will tell favorably upon her singing. You may well take "Plain Words on Singing," by William Shakespeare, as your guide in teaching. For exercises see also "68 Synthetic Exercises," by Frederick W. Root, and the "36 Eight Measure Vocalises," by Sieber, Book I. These last mentioned are published in various keys to suit the compass of the voice. 2.—For your school work the "Universal School Music Series" provides excellent material. These books and other books for school use may be procured through the publishers of THE ETUDE.

Q. Will you please outline the duties of choir officers, namely, president, vice president, secretary, treasurer? Will you also give me suggestions as to organizing a choir?—P. B. T.

A. The duties of the various officers in the choir are similar to those of other organizations and can be controlled by the choir members. Generally speaking, the president presides at all meetings. The vice president presides in the absence of the president and attends to any special feature of the work designated by the organization. The secretary should record the minutes of the meetings and attend to correspondence. The treasurer would receive and disburse all funds, subject to whatever arrangement is made, and keep records of all financial transactions. To organize the choir you might call a meeting of the members and explain the objects of the association. A temporary chairman and secretary can be elected to act until point in the procedure is reached when permanent officers can be elected. An additional number of members can be elected to act with the officers as a Board of Directors. The formation of committees on special features will serve to give additional members of the choir an opportunity to serve and thus increase their interest. A librarian, also, should be included in the list of officers.

Q. What specifications would you suggest for an organ to be placed in a church a cathedral? How much would it cost?—H. A.

A. Not knowing the amount you have in mind for the purchase of an organ, we have made up a specification along classical organ lines, which we are sending you by mail and which can be built for approximately \$6500, exclusive of case. This specification can be used as a basis for addition or subtraction, according to amount you wish to spend. If you have a very limited amount of money available you might secure a small unified organ for from about \$1700 up. We suggest you getting in touch with the representatives of organ builders and have them see the auditorium and so forth.

Q. I am practicing on a small organ containing stops included on enclosed list. What stops can I use for solo? The Dulciana on the Great is very soft. Can I use it for accompaniment? What stops should be used for congregational singing and for choir anthems?—J. C. L.

A. If by "stops for Solo" you mean for accompanying a vocal solo the choice of stops depends on the character of the passage being played, amount of tone desired and so forth. If you mean stops to be used for organ solo effects we suggest herewith some stops and combination of stops, to which you can add by experimenting with other combinations: Swell Oboe; Swell Oboe and Flute Harmonic; Stopped Diapason and Flute Harmonic; Salicional and Flute Harmonic; Bourdon and Flute Harmonic. Tremolo may be added to these combinations. Great Melodia; Melodia and Flute d'Amour; Dulciana and Flute d'Amour. For accompaniment to the solo stops on the Swell use Great Dulciana or Melodia (if not too loud). For accompanying the Great organ solo effects use soft stops in Swell to balance. Your Great Dulciana will be too soft for general use as an accompanying stop for vocal solos. For congregational singing we suggest using the full organ except Swell Bourdon and 16' and 4' couplers. The 4' couplers can be used when added brilliancy is desired. The choice

of stops for anthem accompaniment varies and is dependent on the character and amount of tone desired.

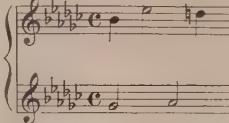
Q. I have been studying the organ for the past six months and in my study book have discovered a symbol which I have been unable to interpret. The study is No. 26 from "Forty-four Studies for the Organ" by Schneider. It looks something like this:—M. S.

Ex. 1



A. Your trouble is undoubtedly due to unfamiliarity with other than the usual G and F clefs. The two clefs used in the Study which you mention are soprano and tenor clefs, middle C being on the first line of the soprano clef and on the fourth line of the tenor clef. The first measure written out according to the clefs with which you are familiar is as follows:

Ex. 2



Another clef known as the alto clef is also used sometimes, middle C appearing on the third line.

Ex. 3



In the use of these three clefs middle C is located on the line passing through the center of the clef mark.

Q. Your department in THE ETUDE has been such a help to me. I enclose a list of stops of the organ in our church. Will you please tell me:

(1) For what effects I should use the Swell pedal, also the Crescendo pedal?

(2) What stops do you suggest for hymn singing in the Catholic Service?

(3) When should I use sforzando and when the reversible pedal?

(4) When is the effect of the Great to Great coupler good?

(5) What is a good registration for the following Masses: the Leonard Mass in F, in B-flat, in E (E-flat) and the Loesch Mass in C?—T. D. C.

A. The Swell pedal is used for crescendo and diminuendo effects on stops enclosed in the swell box. The Crescendo pedal is intended to be used for crescendo and diminuendo effects by the addition and withdrawal of stops which it controls, without moving the stop knobs or stop keys. Our advice is to use it very sparingly for this purpose. It can be used to give you quickly a heavy registration or to reduce quickly to the stops drawn. If your congregational singing is of the hearty character you might use: Great Organ—All the stops except Viola di Gamba and Trumpet; Swell Organ—All stops except Vox Celeste, Bourdon Bass and Bourdon Treble; Pedal Organ—Bourdon and Open Diapason; Couplers—Swell to Pedal and Swell to Great and Great to Pedal. Sforzando pedal is used when you wish Full Organ without disturbing the stops drawn. The Reversible pedal you name we presume controls the Great to Pedal coupler, reversing its position whether "on" or "off." Great to Great (4') coupler can be used to secure additional brilliancy. The registration for the masses you mention is dependent on the character of the passage being played, amount of tone desired and so forth. No one combination of stops would be suitable throughout any one of the masses you have mentioned.

Q. Will you inform me as to the combination of stops to be used on a two manual organ for assembly singing in a large church?—D. M. W.

A. Unfortunately, as you did not name the stops included in your two manual organ, we cannot do other than give you a list of stops to use, from which list you will have to omit any stops you do not have or use their equivalents. Assuming the singing is of the hearty congregational type we suggest: Great Organ—Open Diapason, Dulciana, Melodia, Flute and Octave 4'; Swell Organ—All stops except Vox Humana, Vox Celeste, and so forth; Pedal Organ—Bourdon and Open Diapason; Couplers—Swell to Great, Swell to Pedal and Great to Pedal. If additional brilliancy is needed you might add Great Organ Twelfth and Fifteenth or Swell to Great 4' coupler, adding Swell to Pedal 4' coupler to balance the use of the Swell to Great 4' coupler.

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Bands and Orchestras

(Continued from page 273)

One of the important requirements for success in the brass family has to do with intonation and the ability to recognize intervals instantly and adjust the muscles of the lips so as to pick out the correct notes. As fine a sense of relative pitch is required for success in this family of instruments as in the case of the violin.

Under the guidance of a committee of professors at the University of California, and with data collected as partial fulfillment of a thesis for a degree of doctor of education, Dr. Lamp worked out a series of averages, so that now he has the accurate means of comparing the attainments of the normal student.

If a student rates above average the first term, he is permitted to continue with the instrument already selected; if below, he is guided to another type of instrument. Those who rate average or above, are also permitted to play in the beginners' orchestra, and at the end of the second term, those with a consistently good rating are also given minor positions in the school band.

"It is worth spending six months to find out what instrument a boy or girl is suited for," Dr. Lamp explains, "rather than waste several years on one for which a person has no aptitude."

The Method Proved

DURING HIS SEVERAL years of study and experimenting, Dr. Lamp has had ample proof of the efficiency of his method in the many instances of students succeeding with their second choice of an instrument, under his direction.

For instance, there was the case of the young man, who, for several years had studied piano diligently, and who had made, as he thought, considerable progress. When he entered high school, he enthusiastically told Dr. Lamp that he wanted to play the piano professionally. After the preliminary tests, observations of his class and school orchestra work, Dr. Lamp became convinced that the young man was much better fitted for some stringed instrument, and suggested that he try the double bass. He did not take kindly to this idea, but consented to give it a try. He practiced forty-five minutes daily and soon joined the string bass section of the orchestra. To make a long story short, this young man not only more than earned his way through college, but he was selected by the director of a well known, popular orchestra, touring the United States and Europe.

Numerous other instances of similar ex-

perience could be cited. Three of Lamp's "boys" are in the San Francisco Symphony Orchestra, while the National Broadcasting Company orchestras in San Francisco seem to have recruited more than their share of musicians from among the ranks of his high school students; other graduates are to be found everywhere in the professional field, while still others use their high school musical training merely as a hobby.

Perhaps one of the outstanding cases of a musician abandoning one instrument for another and thus achieving fame, is that of Harold Bauer. Until the age of twenty-four, he studied violin with but indifferent results, certainly not in keeping with his artistic talents. He simply had not found the means of expressing himself until a chance suggestion induced him to give up the violin and study piano. What happened is now musical history.

Chance was kind to Bauer, but there are thousands of students who struggle along for years without achieving the much-sought goal, and in the end are forced to consider themselves musical failures, whereas if they had been fortunate enough to study the right instrument, they might have hit the high road to success.

"The administration of music aptitude tests falls particularly within the realm of the public school," says Dr. Lamp, "as it is the one source through which the largest number of children of all classes can be reached.

"The biggest part of my work is yet to come. I had no system when I started, but gradually worked out a method that apparently has proved successful.

"But if no one could apply these tests but myself, they would be of little value to the rest of the world, hence I have worked out the details on paper so that whatever usefulness it has may be extended to the public school music field at large."

Dr. Lamp has already proved that his system can be used successfully by others, for several of his graduate students have conducted public school classes under his direction, using the "exposure" method. The time will come, he believes, when private music teachers will insist that a prospective pupil first take the exposure tests to determine whether he has the qualifications that make for success on the instrument to be studied. The public would be surprised if they could know how many boys and girls have been made "musically contented" by having their choice of an instrument rectified."



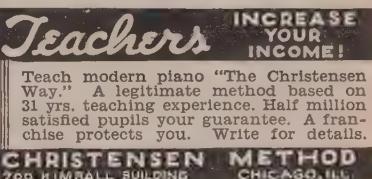
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Carl Maria von Weber, of the major composers, showed perhaps the greatest liking for the instrument. In fact, because of this, he brought down no little criticism upon his head. It is reported that, when composing his "Oberon," he took many of his

harmonies from this instrument. He composed no less than ninety songs with guitar accompaniment; and among them are:

- Six Songs with Guitar....Op. 13*
- Five Songs with Guitar....Op. 25*
- Three Canzonetti with
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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

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The Viola—A Promising Oldster

By CHARLES N. BOYD

SIR ARTHUR SULLIVAN is alleged to have specified as his three pet aversions cold beef, cold mutton, and viola solos. Just why he should class the latter with the *kalter Aufschlitt* is not quite clear, but as a matter of fact the viola, getting off earlier and one might say to a better start than the violin or violoncello, has been sadly slighted as a solo instrument, while at the same time it has been used as an essential member of the string ensemble. So long as its main function was to double the basses in an upper octave the viola was lightly regarded, as is shown by the make-up of orchestras as given, for example, in Schünemann's *Geschichte des Dirigierens*, from which the following is taken:

Orchestra	Violins	Violas
Leipzig, 1746	10	1 or 2
Leipzig, 1765	16	5
Dresden, 1753	15	4
Poland, 1754	8	1
Paris, 1754	16	2
Mannheim, 1756	20	4

As the viola gradually came into the delayed inheritance of an individual part it became necessary to increase the number of violas in the orchestra. By 1815 the Munich Kapelle had eight violas to twenty-four violins, and Spontini had the same proportion at Berlin. In later days Wagner had twelve violas to thirty-two violins, the same proportion that Strauss specifies for "Heldenleben," but in "Elektra" eighteen violas vie with twenty-four violins. With this increase in numbers came a steady advance in demands upon the players, and the viola desk lost its reputation as an asylum for incompetent violinists. An echo of such a condition is Burney's remark about Geminiani's unfortunate experience in Naples (1711-14), when "he was never trusted with a better part than that of a viola player." Despite the impetus given the viola by Haydn, Stamitz, and Mozart, the latter mistrusted the viola players, and gave to the second violins parts which he might have assigned to the violas. It is needless to say that now-a-days the demands upon the player's ability, in orchestral music as well as solo, are not less for viola than for violin or violoncello, and the new literature for solo viola is largely a modern phenomenon.

Early Artists

AMONG THE OLDEST viola players of distinction are Johann Adam (1725-84), mentioned by Burney as one of the last of Hasse's orchestra at Dresden, and Federigo Fiorillo (he of the "36 Caprices" for violin) who in 1794 was viola soloist at the Ancient Concerts in London. Marie-Alexandre Guénin (1744-1819), prominent as a violinist in Paris, wrote a "Concerto for viola, op. 14." Paganini had a Stradavari viola, and Berlioz tells the story of Paganini's request for a viola concerto. The composer opined that such a piece should be written by a viola player, but proceeded to make some sketches. The violinist objected to these because of the

rests for the solo instrument, and though that project came to naught it helped to inspire the viola solo in the "Harold en Italie" symphony, which had first performance November 23, 1834. After Paganini heard it for the first time at Berlioz' concert of December 16, 1838, he sent the composer the celebrated "gift" of 20,000 francs. George Onslow (1784-1852) though himself a violoncellist was partial to the viola, and his numerous quintets, like Mozart's, often include two violas. Mozart's chief encouragement of the solo violist is in the "Concertante" for violin, viola and orchestra, and the two "Duos" for violin and viola. The latter were written because Michael Haydn, commissioned to write six duets for these instruments, became ill after the fourth was complete, and his friend Mozart finished the task for him. Karl Stamitz (1746-1801), son of the more celebrated Johann, was a virtuoso player, and left at least one concerto—the one in D major, not published until 1900. Weber's attitude to the solo viola was peculiar. He wrote for it six variations on the folksong

A Schüsserl und a Reind'ri, and the "Andante und Rondo Ungarese," but revised the latter for bassoon solo. He also set for viola and orchestra the variations which originally appeared for clarinet and piano, op. 33. Alessandro Rollo (1757-1841), solo viola at the Court of Parma, and for a time the teacher of Paganini, composed four viola concertos.

The concerto of Ghébart and the concerto by C. M. Kudelski (published 1869) may be mentioned as a matter of record, since both attained the dignity of publication. Hans Sitt (1850-1922) was one of the comparatively few viola players (Brodsky Quartet) who have added much to the earlier repertory of his instrument. He wrote the viola concertos op. 68 in A minor and op. 119 in D minor; the *Konzertstück* op. 46 and *Romanza* op. 72, both with orchestra; pieces for viola with piano, and a method. Beethoven as a youth played viola for four years, and Dvořák was violist in the Czech Theater at Prague for eleven years, yet neither composed viola solos. Composers such as

Lalo, Nováček, Nedbal, Johann Strauß, Bachrich, and Per Reidarson, all active one time as viola players, have apparently not been interested in writing for viola.

The Viola's New Day

IT IS A SIGNIFICANT fact that the era of solo viola playing and composition is just beginning, and that a majority of the compositions is the work of recent or contemporary musicians. The viola player can no longer complain that he offered nothing but second-hand fare, originally written for other instruments often, for technical reasons, ill-suited to the viola. Important original compositions are now appearing in unexpected profusion, and at last the viola seems to be receiving proper consideration as a solo instrument. The time worn objections to tone and style are apparently due more to the players than to the instrument, and a generation which has really exploited the possibilities of the viola has changed the attitude of composers. The list of newer concertos includes those by William Walton (1926), A. Roesel, A. Carse, Wm. Henry F. Pepping, Marius Ulfrstad, W. Bartels, John B. McEwen, and F. C. H. Arnold Bax has been active in providing for the solo viola player. His concerto dates from 1920, and was accompanied by the highly-praised *Phantasy* for viola and orchestra. Two years later came "Sonata for Viola and Piano"; the "Elektra Trio" for flute, viola and harp belongs to 1916; the "Sonata for Viola and Harp" to 1927. B. J. Dale is another English composer who has made important contributions to the literature of the viola. He illustrates a lecture by Lionel Tertis who wrote an "Introduction and Andante" for six violas, but as it was simply a piece for the occasion it is not published. Widely played are Dale's "Suite" and *Phantasy*, both for viola and piano. Emil Ferit, first violist of the Los Angeles Philharmonic Orchestra, has appeared as soloist in two of his own compositions for viola and orchestra.

Paul Hindemith (born 1895), himself the viola player of the Amar Quartet, an outstanding artist, has provided both music and difficulties for the player of his instrument. First comes his "Sonata no. 4," for viola and piano; "Op. no. 5" (atonal) is for viola alone, as "Op. 25, no. 1." His "Sonata, op. 25, no. 4 for Viola and Piano," was at last published. Op. 36 is devoted to "Kammermusik," of which No. 4 is a viola concerto. Hindemith's "Second Violin Concerto" has been heard in both the original and a revised form, but not yet published. York Bowen's "Concerto in E minor" was first played by Tertis in London in 1908, and a "Quartet for Four Violas" dates from the same year. He has two sonatas for viola and piano, no. 1 in C minor and no. 2 in F, smaller pieces and also a trio for viola, harp and organ.



A VIOLA MADE BY GIOVANNI BAPTISTA CERUTTI AT CREMONA, IN 1804

Neil Forsyth, for a time violist in London orchestras, has written a "Concerto" (G minor) which, like his *Chanson Celtique* for viola and orchestra, has had repeated hearings. The "Suite" by Ernest Bloch, in original form with piano, won the prize one thousand dollars offered by Mrs. S. Coolidge in 1919 for a new composition for viola. The following year the composition was set for orchestra, as originally planned by the composer. There also a "Concertino" by Ottman Gerster, op. 16, for solo viola and an orchestra composed of strings, oboe, horn and tympani.

The Dutch violist Cor Kint has a con-

certpiece for viola and orchestra, op. 3; and his compatriot Frieso Moolenaar a solo for viola with small orchestra. Karl K. Meyer, pupil of H. Ritter and well known in Germany as a violist, wrote a *Romanza* for viola and orchestra, also many études and solo pieces. Joaquin Turina's *Escena Andaluza* for viola, piano and string quartet had first hearing in Paris (1912). The three pieces by d'Indy which are sometimes heard as viola solos with orchestra were not written originally for viola; the *Lied*, op. 19, is for cello; the *Fantasy* op. 31 is for oboe; and the "Chorale Varié" is for saxophone.

(Continued in next ETUDE)

That Beginner's Feeling

By SID G. HEDGES

THE SUCCESSFUL teacher can always see difficulties from the point of view of his pupil; consequently one of the most valuable assets a teacher has is a recollection of how he himself felt as a beginner. To retain this is easy matter when a violinist has been professional for many years.

To the expert professional technic is not something to be constantly struggled for and wrestled with. Feats of playing which to the beginner are incredibly difficult are performed by the experienced violinist with scarcely a thought. Thus the teacher, forgetting how he himself was once so conscious of that inability to do anything well, finds it very hard to appreciate the trials and anxieties of a learner.

Of course a teacher is always aware of the special trials of the beginner because he sees the same blunders made so frequently by his pupils. He knows, for instance, that a beginner cannot bow squarely, and that his violin will often droop because of the left arm tiring, that his tones and semitones will not always be clearly distinguishable. But a knowledge of all these things will not help the teacher to get the viewpoint of the learner. What is so necessary that the master shall realize the psychological effect of this incompetence on the pupil.

The First Trembling Attempt

THE STUDENT has possibly taken up the violin because the playing of a friend or an orchestra pleased him. At first lesson he sees the teacher play with skill and unconscious effort—and then he sees himself, makes most distressing noises and feels more inept and clumsy than ever before in his life. If he be new to the self-discipline required for successful study, the first few weeks' practice may not be very successful. In this case the pupil will get more and more depressed each time he sees his teacher or anyone else play.

Yet all possibility of his further progress depends on his attitude toward his work. That the teacher shall appreciate this fact is most important, for on his understand-

ing of it depends his chance of keeping that pupil. Many teachers have a natural aptitude for sympathizing and understanding, and such are naturally most successful. But the teacher who does not seem to possess these gifts must set himself to acquire them.

To pick up a bow is the easiest thing in the world for the expert violinist, but for the beginner it is an awkward task, fraught with possibilities of all sorts of errors. If only the teacher could capture that feeling he would be much better able to assist and encourage his pupil.

Similarly, to lift the violin to his shoulder and to play a few long notes with clear, even tone, is the simplest thing imaginable—for the teacher. But when the beginner tries it is a very different matter: he finds it amazingly difficult and his own attempts ludicrously clumsy. Here again the good teacher does not merely make mechanical corrections but feels the despondency of the novice and gives encouragement.

The Teacher Becomes a Novice

FOR THE teacher to experience all the hesitancy and gloom of the complete novice, let him pick up his bow in his left hand, put his violin up to the right side of his chin and attempt to play left-handed. He will feel as helpless and fumble as awkwardly as the most troubled beginner. And afterwards he will be better able to participate in that beginner's trials. Of course, the attempt to play wrong-handed must not often be repeated or "that beginner's feeling" will not come.

It is also a salutary exercise for the teacher to try occasionally to read music in tenor, bass or some other clef with which he is almost entirely unfamiliar. It will be more easy for him afterwards to make allowances when a pupil blunders over the "easy" treble clef—which, of course, is no easier than the others.

The imaginative professional will discover many other ways in which he will be able to put himself in the pupil's place. Certainly no endeavor will more surely make of him an able, attractive teacher.

The Wisdom of Violinistic Sages

"The real virtuoso player, in the present sense of the word, is the artist who is the lyric and sonorously vibrating voice of tone which allows him to give the best musical and expressive interpretation the composer's thoughts."

—FRANCIS MACMILLAN.

"The province of the thumb is to resist the pressure exerted by the fingers; it will, of course, feel the pressure, but it must participate in it."—KARL COURVOISIER.

"The art of music possesses two forms

of expression excelling all others in beauty, in my opinion; first, the orchestra; and second, the string quartet."—LOUIS BAILLY.

"To find the right kind of discipline for every violin student, and not to be bound too much by arbitrary notions regarding the mechanical details, are infinitely important."—HUGO KORTSCHAK.

"Remember to do these things: Bow rapidly; use short bows; make the bow cling to the string; and allow the bow to do the work."—The Violinist.



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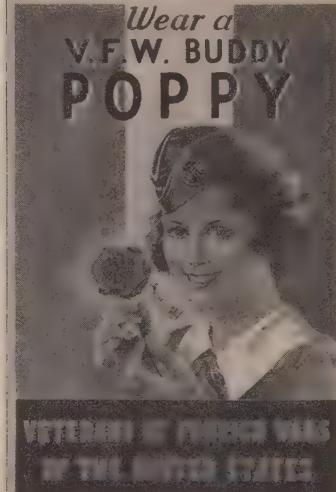


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VIOLIN QUESTIONS

Answered
By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

More About Fancy Scrolls.

P. J. K.—In my answer to J. C. in the November issue, I did not intend to condemn all violins, which, instead of the conventional scroll, have figures of lions, griffins, heads of human beings, and so forth. I have seen occasional violins with these ornaments, which possessed excellent tone quality. My point was that these ornaments alone do not indicate violins of high character, as such ornaments are often found on violins of very ordinary quality. Cheap, factory-made violins often have such ornaments. The great Cremona makers occasionally carved the heads of animals and human beings on their violins, but very rarely indeed. Practically all of them used the conventional scroll.

Sensitive Finger Tips.

J. L. S.—It sometimes happens that the violinist's finger tips become very sore when he practices many hours a day and exerts great pressure on the finger tips. After a time a callous usually forms on the finger tips, so that the skin is less sensitive to the pressure. I would advise you to go to a good violin teacher and explain your difficulty, and he will no doubt be able to locate the trouble. Be sure to place the exact finger tips on the string, and not the side of the fingers. If your fingers get very sore, stop practicing for a day or two until they cease hurting, then resume. Continue this way by degrees until the finger tips have grown their protective pads of calloused skin.

Sarastate's Violin.

J. F.—Pablo Sarasate, the great Spanish violinist, now deceased, played on an Antonius Stradivarius violin, which was a present to him from the Queen of Spain. This violin had a neck about a quarter of an inch shorter than normal. The fact that it fingered slightly shorter, was an advantage to Sarasate, who had a rather small hand. Sarasate was one of the greatest artists in the history of violin playing. He made a very successful tour of the United States, being received everywhere with unbounded enthusiasm.

Correct Pitch.

K. G. K.—Universal pitch, with the A at 440 (double vibrations) per second is in practically general use in the United States at present. All symphony orchestras use it, and all pianos, organs, and other instruments, are tuned to it. Always tune your violin to this pitch.

An Orchestra Arranger.

S. L.—Address Gustav Saenger, the arranger and composer, in care of Carl Fischer, Inc., music publishers, 50 Cooper Square, New York City. If he is not there at present, they will no doubt forward your letter.

Producing the Vibrato.

A. O.—Your letter states that you have been playing the violin for eight years, and that you have tried every means to enable you to produce a good vibrato, but in vain. Have you tried the one thing which would help you most, that is—taking lessons from a good teacher? He would be able to locate your trouble, and set you on the right track. I cannot tell what is the matter, without watching you play. Probably you grip the neck tightly with the thumb and the base of the forefinger. The base of the forefinger should be held very lightly against the neck or possibly free from it, and the vibrato produced by swings of the hand from the wrist and not with the whole forearm. Practice these swings very slowly at first. However your best course is to have the vibrato demonstrated for you by a good violinist. If there is no first rate violin teacher in your city, go to the nearest large city and find one, if you can only take a single lesson to learn the vibrato.

Violin Repairs.

R. L. O.—When a violin falls on the floor, face downward, it is very apt to jar the finger board loose from the violin. In regluing the finger board on the violin, the old glue should be carefully scraped off, and after fresh glue has been applied and the finger board set back in place, it should be tightly clamped to the neck. Clamps should also be used in other cases of regluing, otherwise the parts will soon come apart.

Modern French Violin.

T. R. U.—The violin you inquire about was evidently made by a French maker in Paris, about ten years ago, so it would be classed as a modern violin. I am not familiar with this maker's violins, so cannot give you any idea in regard to their quality and price. However, I would hesitate to pay \$375 for a comparatively new violin, without having the instrument looked over by a good expert. The inscription, "extra special" on the label looks "cheap," and the fact that the maker's name is *burned* in the wood on the back also looks bad. First class

makers do not burn their names in the wood of the violin, nor do they print words in "extra special" on their labels. They leave that to the makers of "factory" fiddles.

Left Hand Pizzicato.

L. C.—Where a cross + is placed above a note it signifies that the note is to be picked with a finger of the left hand. There is a great deal of this left hand pizzicato work in compositions by Paganini, Sarasate and other writers of bravura composition. In the second variation of Paganini's *Witch Dance*, there are several passages which are a combination of bowing and *pizzicato* with the left hand. Notes marked *arco* are tapped with the point of the bow, and notes marked with a cross are played *pizzicato* with the fingers of the left hand. Left hand *pizzicato* is quite difficult and I fear you will not be able to acquire it without the help of good teacher.

On Memorizing.

L. E. G.—The Fiorillo Studies are usually taken up after the "Forty Two Etudes" Kreutzer have been completed. 2—Many violin pupils find memorizing quite difficult. I would advise you to memorize *very easy* pieces at first, folk songs, easy melodies which everyone knows, and so forth. Play them from the music at first, and then turn away from the stand, and try to play them from memory. You can then try to memorize more difficult pieces. Commit two, the four measures at first, and with constant practice you will gradually be able to play the entire piece from memory. Anyone can learn two measures from memory, then two more, then eight, and in time the entire composition. Set apart half an hour or so every day for memory work alone. Many pupils give only a few minutes every day to memorizing, and when they fail, they give it up as a bad job. Persistent practice will develop the memory, and in time memorization will become much easier. Of course there are some violinists who have a rare talent for playing from memory. They can play a piece a few times, and they know it. Others find it extremely difficult.

Trios and the Vibrato.

D. R.—The best combination of three instruments for playing high class dinner music in hotels and restaurants is violin, violoncello, and piano. There is a very large selection of classic, semi-classic and popular music published for trios of this kind. 2—cannot find the maker you name, among the well known violin makers, but there are thousands of makers, among whom only a few hundred are really well known. However, some of these obscure makers occasionally turn out really good violins. 3—The Fiorillo Studies are usually given following Kreutzer. 4—A violinist should be able to do both slow and fast vibrato, as some passages call for slow and some for fast. Go to a good violin teacher and get him to show you how to practice the vibrato, even if you can take only a couple of lessons. Some very talented pupils do the vibrato instinctively and naturally, with little or no instruction. As you live in a large city you have abundant opportunity of hearing and watching good violinists. Observe closely their vibrato and it will help you very much.

Hoff Violins.

R. G.—August Sebastian Phillip Bernadel was an eminent French violin maker who made violins in Paris from 1802 to 1870. He was a pupil of Lupot, the greatest French maker. Good specimens of his violins are quoted by American dealers in old violins in the neighborhood of \$400. 2—There were only two makers of note named Hoff, David Hoff, and Christian Donat Hoff, both of Klingenthal, Germany. They were not great makers and their violins are listed in the neighborhood of \$100. Then there was a horde of makers and manufacturers who made imitation "Hoffs" which they usually branded on the back with the name "Hoff." These imitation Hoffs can often be picked up in pawn shops for five or ten dollars. Your only course is to send your violin to an expert for appraisal, and to ascertain if they are genuine or imitation. No one can tell the value of a violin or whether it is genuine by a written description sent by mail. The violin must be in the hands of the expert before he can give a worth while opinion of it.

Judging Blindly.

P. R. T.—Not having seen either of the violins you inquire about, I could not possibly tell from the names alone which is the better. Besides, in justice to its advertisers, THE ETUDE does not recommend certain makers of violins and other instruments to the exclusion of those made by other makers and manufacturers. Take the two violins to an experienced expert, and get his opinion.

QUESTION AND ANSWER DEPARTMENT

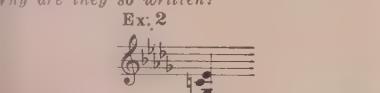
Conducted by
KARL W. GEHRKENSProfessor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Trills and Unusual Notation.
Q. 1. How do you play the trill in these measures from the Cradle Song on page 798 of the November 1930 issue of THE ETUDE?

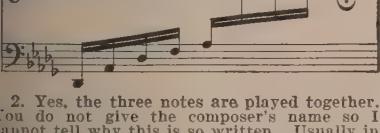
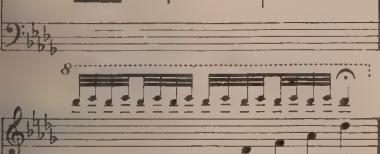
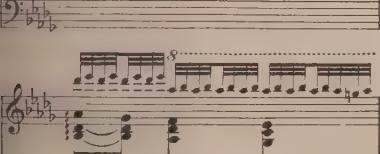
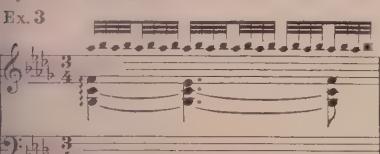


Q. 2. Should these notes be played together? Why are they so written?



Q. 3. What does this sign mean? (x—M.)

A. 1. The measures you ask about may be played as follows:



Q. 2. Yes, the three notes are played together. I do not give the composer's name so I cannot tell why this is so written. Usually in such cases the notes belong to different voices.

Q. 3. It is probably a double sharp, indicating

a pitch a whole step higher than the note

would be without any sharp. If this does not seem to fit the case, tell me in what composition the sign occurs so that I may look it up.

The Meaning of Measure Signs.

Q. What difference is there between the

1/4 signature and C or C? What value does each note have in 3/2 time and how fast are the notes played?—L. M.

A. The sign 4/4 and C mean the same thing, namely, that each measure is of the duration of four quarter notes. When the C has a stroke through it thus C, the measures still consist of four quarter notes but these notes are now definitely groups of two beats instead of groups of four. In other words, the sign C means the same as 2/2 (occasionally 4/2). In the case of 2/2, 3/2, or 4/2, a half-note has one beat, a whole note has two beats, and a dotted whole note, three. None of these signs has anything to do with the rate of speed, this being indicated by a metronome mark at the beginning of the composition or movement, or by means of such words as *andante*, *presto*, *allegro*, and so forth.

The Meaning of a Sign.

Q. What is the meaning of the two diagonal lines in the following phrases?—V. R.

8

measures

6

measures

7

measures

8

measures

9

measures

10

measures

11

measures

12

measures

13

measures

14

measures

15

measures

16

measures

17

measures

18

measures

19

measures

20

measures

21

measures

22

measures

23

measures

24

measures

25

measures

26

measures

27

measures

28

measures

29

measures

30

measures

31

measures

32

measures

33

measures

34

measures

35

measures

36

measures

37

measures

38

measures

39

measures

40

measures

41

measures

42

measures

43

measures

44

measures

45

measures

46

measures

47

measures

48

measures

49

measures

50

measures

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Solos in Groups

By ETHAN W. PEARSON

THE ways of creating musical interest and enthusiasm are many and varied. One way that will also give one confidence and play before friends, and pride enough to perform in public is the group of pieces contrasting styles. Have them of but medium length so that the group will be not too long, unless, of course, they are of real artistic value in advanced grades.

The desire to memorize follows this little theme. One can make many groups from one's private catalogue or from the pupils' former pieces. Of the groups here presented the first six are grades one to two and a half and the final eight groups are in grades three to four and a half.

(a) Bicycle Galop Bechterm
(b) Rose Petals Lawson
(c) Silver Gleam Bechterm

(a) Grandma's Clock Johnson
(b) My First Galop Lawson
(c) Water Nymphs Anthony

(a) Jolly Time Anthony
(b) Softly and Sweetly Anthony
(c) Happy Hottentots Anthony

(a) Gay Little Swing Song Morrison
(b) Bonnie Blue Eyes Rolfe
(c) Soldier's Song Steinheimer

(a) Arrival of The Teddy
Bears Anthony
(b) Memories of Spring Anthony
(c) Salute to the Colors Anthony

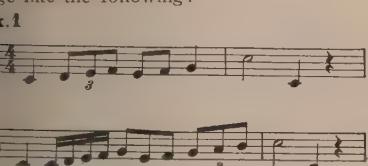
6. (a) Boys' Brigade Wenrich
(b) Little Chinaman Smith
(c) Soda Waltz Wenrich
1. (a) Brook in the Forest Wenzel
(b) Love's Melody Johnson
(c) Polish Dance Prince
2. (a) Black Forest Clock Heins
(b) On Lake Chiem Heins
(c) Philopena Heins
3. (a) The Mill Bator
(b) Mavis Ashley
(c) Matushka Engel
4. (a) Giants Rogers
(b) Love's Longing Queckenberg
(c) At a Run Martin
5. (a) Minuet in G Beethoven
(b) Little Romance Schumann
(c) Valse, Op. 39, No. 8 Tschaikowsky
6. (a) Valse Episode Kern
(b) Massa's in the Cold, Cold Ground Kern
(c) Fandango Kern
7. (a) Voices of Spring Kern
(b) Reverie Wettach
(c) Sonia Prince
8. (a) Nocturne Kryzanowski
(b) Valse No. 15 Brahms
(c) Ballet Russe Fontaine

Basting Stitches

By GLADYS HUTCHINSON LUTZ

A FIRST class seamstress does not forget "basting stitches" either in the matter of putting them in or taking them out. All good musicians use "basting stitches".

If you are called upon to execute a passage like the following:



excellent preparation that would assure absolute rhythm would be to set your metronome at 60 and practice counting out loud one to each tick, then two, then three, and finally four to each tick. Skip-

ping about from one to four, to three, to two, would be additional good practice.

Ex. 2



In your first attempt at execution it is safer to subdivide the beat. This is where the "basting stitches" come into use. In the final execution, however, the "bastings" are removed—the unit of beat is all that is accounted for.

Through this process you will acquire a sense of absolute rhythm.

A Cure for Nervousness

By N. B. SMART

A good way to overcome nervousness is to develop a kindly feeling to those in the audience. They listen to gain pleasure. We could do our best to give that pleasure. Great players cannot do more than their best. However far we may be from those great players, if we do our best, with a kindly feeling to listeners, we must give them pleasure.

During a lesson period once with a great teacher, the master was irritable and the pupil was nervous. The teacher became worse and the pupil more nervous. At last in desperation, the student wanted to find an excuse for himself; "I don't make so many mistakes when I am practising," he said. "Oh!" replied the teacher, with bitter

sarcasm, "you save all these little treats for me." He was right. The pupil should have encouraged kindly feeling; he should have braced himself to the task and made his lesson better instead of worse on account of his teacher's irritability.

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Things To Do Before You Practice

By GEORGE J. TURCHIN

MUCH has been said about how to practice, but very little on what to do before one begins to practice. Most piano students, and most instrumental students, approach a new composition too soon at the instrument. There is a great deal of thinking, studying and planning that should be done before a new piece is attempted at the instrument. The suggestions that follow have been tried with a great number of students, and they have proved immensely helpful.

Suppose a Beethoven Sonata is being studied. Do the following away from the instrument.

1. Determine the key and the tempo of the composition.
2. Note expression marks.
3. Note the initial phrase; try mentally to grasp its melodic or harmonic make-up.
4. Try to hear and sense the rhythmical swing of the initial phrase.
5. Try to memorize the initial phrase. Aurally, please.
6. Read through to the end of the exposition, that is to the repeat marks, making every effort to hear as you read.
7. Challenge every difficulty, such as those of reading, involved phrasing, accidentals, and rhythmical complexity.
8. Contrast the Principal and the Secondary theme in regard to key and rhythm. If at this stage of your music study the above terms are strange, get your teacher to help with the study of form.
9. Note the episodic material. See if

you can discover its significance.

10. Mark passages that may cause technical upsets.
11. If you have studied harmony, analyze the harmonic structure of composition.
12. In the light of the above plan pedaling.
13. As you read, lay out your idea shading, and nuances, and plan your climaxes.
14. Reread in phrase lengths. Phrases may be of various lengths. Discover the phrases for yourself, and stay a little longer on each phrase. Bring all you can to bear on it, it yields its all. Try to hear it, to sense it, try to feel it as a part of yourself, and do not pass it till it is yours. Then link phrase to phrase till the movement glows as sounds as an entity.
15. Note the ending of the first section. Note the change of key.
16. Try to hear mentally if you have memorized any of the piece you are studying. Some students have been able to memorize a section of a sonata away from the instrument. You should try to memorize this way. A composition so memorized is rarely forgotten.
17. You are now ready to try the composition at the piano. And what surprise awaits you. Your practice will no longer be mechanical, and your playing will reflect insight, sympathy, understanding and high musicianship!

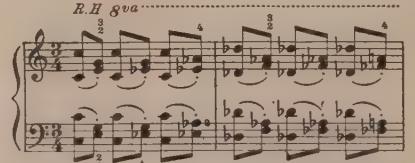
How to Strengthen the Muscles for Octave Playing

By STELLA WHITSON-HOLMES

Good clean octave playing is dependent upon several conditions, one of which is strength of the upper part of the forearm. One school of thought may teach that octaves are best acquired with a high wrist position; others may claim that a low wrist position is best; and still others may teach a combination of these two ideas, the effect of, first, a high position of the wrist, followed by a low on the next octave—this being described as "drop, press"—"drop, press"—"drop, press," and so forth. The benefit of this alternate wrist position is carried out in the following exercises which also develop the strength of the upper arm muscles so necessary for good work.

Ascending exercise. Play through all keys, chromatically.

Ex.1



Descending exercise. Play through all keys, chromatically.

Ex.2



These exercises will be found to have further good results. They give a general toning effect to every finger (since all the fingers are used) and to the wrist and entire forearm.

The student, by persisting in this exercise, will become more familiar with all peggios, both in major and minor mode, and with the modulatory movements necessary to pass from one to the other.

Each hand should be practiced separately until the figure can be understood well enough to be carried through every key with ease. And the student should see that the upper arm and shoulder are completely relaxed in every instance.

"That a wholly new art of music unrelated to the old one cannot be built does not seem to enter the minds of these progressives. Neither can they honestly imagine themselves to be adding new stories to the old structure whose foundations they declare are no longer serviceable. The truth is, of course, that music, like all other products of the human mind, must be the result of a long series of developments, subject to the laws of mental procedure just as all other activities of the human intellect are."—WILLIAM J. HENDERSON.

VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

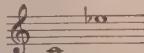
No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Child Singing Voice.

Q. I require your help and would welcome your suggestions you may give me. I am a teacher of piano; accompanied some singing classes some years ago, so know a little about voice training. The mother of one of my piano pupils today asked me if I could teach her girl to sing. She knows of two other children who would like to study. I have a desire to go into this work. I know nothing out but would like to begin with the children and learn as I go. What books can I read; what special way should I teach them to produce their voices; how long a lesson would I give; what exercises; how long should they practice; is the training of children's voices very different from that of the adults?

—Anxious F.

A. Your association as accompanist with teachers of singing may prove of value to you. It depends upon the type of teachers and how much attention you paid to their work as teachers of voice production. In the writer's book, "Choir and Chorus Conducting," is a section, pp. 167 to 185, devoted to the training of children for choir singing, where will be found answers to several of your questions. You will also do well to read "Voice Culture for Children," by James Bates, and "School Choir Training," by Margaret Nichols. These writers made a reputation as successful trainers of children's voices in London, England. For a foundation for your work with the voice read "Plain Words on Singing," by William Shakespeare. Be very careful of the young voice. Avoid special training for power; work always for sweet, clear, light, natural tone. Keep the velvety head voice quality in the singing, high and low. Encourage your little pupils to make play of their vocal lessons, which, like their practice periods, should be quite short. Keep the younger voices thin the following compass, for a while:



Watch the voices carefully; you will find them clearing themselves — showing gradually greater facility in producing higher pitches. Do not worry them about tones lower than middle C. Get the "Teacher's Manual" for "Progressive Series" of School Music books; also that for the "Universal Series," wherein you will find much to aid you, especially as to material for your little singers. The publishers THE ETUDE can furnish the books mentioned. Children learn so well by imitation that it will greatly to the advantage of your pupils if you can sing for them (not with them), with a very quality of tone.

The Vocal "Break."

Q. In the October issue of THE ETUDE B. S. asked about high tenor notes and breaks in the upper register. I too have great difficulty in this respect; only, in my voice, the note does not become falsetto, but breaks off abruptly, like a yodel. Sometimes I can sing B. S. quite easily, while last week my voice stopped on F-sharp. My own explanation comes from my choral singing when boy. Owing to shortage of boys my choir master asked me to remain after my voice had broken. I started singing baritone two months after leaving the soprano section, and continued for two years, until advised that I had tenor quality. I am twenty-one now, and have been studying with a teacher for one year. I am exceptionally pleased with the development of my voice, and am very anxious to know if such a fault as mine can be eradicated, and if my earlier abuse of my voice has caused my present state.—N. M.

A. It is quite probable that you forced your voice more or less in your effort to sing the bass part. It is also possible that you had been forcing it while still in the treble section. Choir masters are not always competent or unselfish in dealing with boy voices. Such case is an individual problem. The young voice should have frequent, careful examinations, and assignment to the part for which it is, at the moment, best fitted. It is always necessary that the boy be ordered to refrain from singing at the first appearance of the "change." Some excellent professional singers, formerly choir trebles, have gone through the period of change of voice, the normal diapason lowering very gradually. Read again, and ponder the answer to R. B. S. in the October 1934 ETUDE. As an aid in your work for your teacher you might read also "The Rightly Produced Voice," by E. David Palmer, and "Plain Words on Singing," by Wm. Shakespeare, books to be obtained from the publisher of THE ETUDE. From our letter we judge you to be an intelligent and interested enough to practice with perseverance. Therefore we expect that one day your fault will be overcome.

Hoarseness from Singing.

Q. I am nineteen and said to have a very promising voice. The only training I have had was in high school for one year. My reason for writing is that when I sing a few songs my speaking voice becomes hoarse, and my throat irritated. Now I have the opportunity to study and my teacher tells me that the above trouble is due to my tongue slipping down into my throat when I sing open vowels. When I sing the vowel e, the tone is very brilliant, and the tongue is in its correct position. Therefore my teacher tells

me to practice all my vowels, keeping my tongue in the same position as for the e. Is the above correct, if not, what is? —C. S. W.

A.—The hoarseness and throat irritation indicate that your tone production is upon a wrong basis. Your tongue does not "slip" down into your throat. You pull it down. There is a cause for this unfortunate habit. We think you probably have been singing higher, lower and louder than you can do in a natural, unforced manner. This statement carries its own suggestion as to the first thing to be done to improve matters. The proper condition and position of the tongue on all vowels is this: loose in the mouth, with the tip lying comfortably, as of its own weight, against the lower front teeth. It naturally rises somewhat upon its tip in the forward part of the mouth upon a (as in fate), and still more upon e (as in feet). There is less temptation to pull back the tongue when whispering vowels than when singing them. Hence the suggestion that you might try first whispering and then on the same breath, without stop, singing a number of quick lahs. Use easy middle pitches. Let the tongue movement for the l start from the bottom of the mouth. At the same time the jaw must seem to hang as by strings from the ears, or to be "floating" in the air, and be motionless throughout the exercise. Keep the tone flowing smoothly and as connected as possible. Later a, e, aw, oh, and oo, may be whispered and sung in the same manner. Change the pitch by semitones, up and down, as far as the exercise goes well. You will not be able to do this work successfully without taking pains to have the breath flow very slowly and steadily through the throat and mouth. For best results the pupil must have faith in the teacher, and obey instructions, so long as good tone is secured. There must be long and intelligent practicing of the work assigned.

The Choir Leader.

Q. I am thinking of taking up organ this Fall, and later going to the School for Training Choir Leaders. I have graduated in music, majoring in voice, at a reputable school, and have taught public school music for some time. I would like the work of organist and director of choir.—Inquirer.

A. We have not heard any choirs trained by the graduates of the choir school you mention. With your college training and experience as a teacher of public school music, you should be first-class material for the school. Your piano study had in connection, we presume, with your college course, should help you when taking up the organ. Now that the churches are feeling the present conditions, we notice a tendency to adopt chorus choirs instead of employing quartets and not alone in small places but in the larger cities. The usual plan is to engage for the chorus an organist-director; though the large choirs often use both an organist and a director. Your knowledge of the voice will be a great help to you in your church choir work.

The "Tie" in Singing.

Q. Herewith find a quotation from I Love Life. Should the tied notes be played or not, where a person studies this piece?

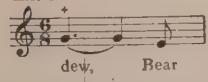
Ex. 1



I love life so I want to live and

Also the same question as to Gentle Flowers in the Dew, from Gounod's "Faust":

Ex. 2



—E. M.

A. We are assuming that you wish to know whether the second of the two notes united by a "tie,"* when played, is to be given a separate utterance. The tie, in vocal music, indicates that the notes on the same degree, united by the tie, are to be connected, that is, sung to the one syllable to which they are allotted. When playing a vocal phrase, deal with tied notes in the same manner as if they were being sung. See also Elson's *Music Dictionary*, article, "Slur."

Getting a Radio Start.

Q. I am a student of voice and am interested in becoming a Gospel singer over the radio. I am now living near a large city where there are three radio stations. Kindly advise me how to have an audition, and with whom. Also advise in what way do churches sponsor such programs? —O. D.

A. Better get into touch by correspondence, with the local stations first. You must have something special, new, "different" in voice, style, program, and power to "put over" your message, to get paying work over the radio. See the pastor of one of the large churches in the city you name, about the question of "sponsoring" your work. He will be able to direct you also to the Secretary of a "Home Mission" board who might possibly be interested in your proposition.

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It cannot be over-emphasized,
a picture or two of eminent
artists in their studios, and
thus before the mirror,
comparisons and corrections may be made with the pictures.—HEDGES.

LETTERS FROM ETUDE FRIENDS

"Teacher—Mother"

To THE ETUDE:

Fortunate, indeed, is the family, the mother of which knows something of music. And luckier still, if, as so many have done, she has not discontinued her practice and study after marriage. It is indeed quite a task for the teacher-mother to find time for lessons. On the other hand, as the years roll on and one looks back, the importance of that training looms out as one of the most praiseworthy achievements of a mother's life.

The arrival, each month, of THE ETUDE, tends to keep up the alertness of an entire musically inclined family. It seems to compel each one, by its ever interesting and original cover design, to explore its contents and to try its always distinctive and refined selections. And the Junior Department which, to me, seems better with every issue, brings a goodly store of youthful reading and desirable teaching pieces. In my own experience, THE ETUDE is a continual reminder to keep up practice—a spur to ambition.

The teacher-mother will find the duet to be one of her greatest aids. This sort of companion playing makes the child feel that he is perfecting a big undertaking all by himself. It makes him more careful about bringing out true tones and more ambitious in his desire to play his part as thoroughly and masterfully as does his teacher-mother. It improves his sense of rhythm. And truly, the picture presented by the tiny boy or girl, playing a duet with mother, is a beautiful one, and long to be remembered by everyone who sees it.

Saturday afternoon, when the week's duties can be planned on being completed, is an excellent time for the lesson. The same hour each week should be set aside for this. Additional aid and hints during at least the first practice hour will do wonders toward a smooth beginning. It is not necessary to sit with the child each time. Careful and thorough training in simple scales and finger exercises will build

the desired foundation. Little by little, more difficult phases may be presented and quickly mastered.

Sometimes, of course, the mother's limited knowledge of music may not take the child to a very advanced plane in this education, but if her own teacher was a proficient one, she at least can build a good foundation, teach the necessary early rudiments, and eventually turn her charge over to a desirably qualified instructor.

Let us have more teacher-mothers! Through all those first few lessons let them look toward the future when they will be proud to realize that they had the initiative and courage to give their children a gift more precious perhaps, than any other. "Time well spent" will be her verdict when, in later years, asked by others, who taught them to play, she hears them proudly answer, "My Mother!"

—BERTHA M. HUSTON.

How They Got a Piano

To THE ETUDE:

I have in mind a very human character who in the time of depression went in for marriage. She had spent her twenty-three years in study of the piano, and naturally became quite attached to the art.

The girl's family did not think it feasible to give her the family piano and, with the husband working away from home every day, the wife became very lonesome without the chance to practice. The husband, seeing tragedy ahead, bought her a grand piano and went in debt for it, as they were comparatively poor.

However, through complete cooperation they paid for it in three years, the wife denying herself all but the bare necessities. Only appreciative artists would be able to accomplish so much in the face of depression. This is something which the average citizen would not understand.

—ALDONA WALLACE, Ohio.

MUSICAL BOOKS REVIEWED

Musical Words Explained
By HARRY FARJEON

Within the compass of a small booklet this scholarly American-born musician of London has crowded a deal of just that sort of information for which both music student and layman are looking. It clears up such troublous doubts as the difference between Harmony and Counterpoint; between a Symphony and a Concerto; the application of the word *Opus*; and several dozen others of these terms so teasing to the uninitiated into musical minutiae.

Pages: 27.
Price: \$4.00.
Publishers: Oxford University Press.

Yearbook 1934

Music Educators National Conference

A handbook containing the proceedings of the last Music Educators National Conference, including the addresses delivered before this body so important in the musical life of our country. Who will not have broadened his outlook upon the problems of better music teaching by reading these authoritative discourses on such live themes as "Social Betterment through Art"; "Education through Music"; "Music and Leisure Time"; "An Outlook on Festivals and Contests"; "The Elementary Choir"; "Influence of Study of Musical Talent" and "Music Instruction by Radio"?

Added to all this are instructive reports as to musical conditions, activities, and music teaching throughout the land.

Pages: 437.
Price: \$2.50.
Publishers: Music Educators National Conference.

Technic"; "Tone Production and Bowing Varieties"; "Tone Production and Dynamics"; "Tone Production and Fingering" and "Tone Production and Choice of Bowing Varieties", is but to give a taste of the analytical and technical feast awaiting the reader or student of this excellent book.

Pages: 23.
Price: \$1.25.
Publishers: Carl Fischer, Inc.

Modern Harmony
An Elementary Analysis

By HILDA ANDREWS

In a most concise and authoritative manner this little book presents an analysis of the harmonic structure involved in much of our present day music. While seemingly holding no special brief for modern music as such, the author apparently feels, nevertheless, that some of the prejudice against "modernism" may be allayed by a better understanding of its development and the realization that "its strangeness is not organic" and that it is imposed on solidly evolutionary foundations. The whole range of harmonic technique is brought under analysis and, "by observing the evolution of that technic through the four centuries of its existence, we may come to see the twentieth century harmony as the true child of the nineteenth century."

A practical feature of the book is the fact that the many illustrations shown are taken wherever possible, from piano works easily accessible or likely to be fairly well known.

Pages: 38.
Price: \$1.00.
Publishers: Oxford University Press.

Practical Lessons in Music Appreciation
by Means of the Gramophone

By PERCY A. SCHOLES

Here we have within the scope of a small pamphlet a rather comprehensive outline of the steps necessary to the appreciation of the spirit of the best in music. Careful outlines are given as to how to plan the work; and there is an introduction by the learned British musician, Sir W. Henry Hadow.

Pages: 28.
Price: \$3.50.
Publishers: Oxford University Press.

The Art of Enjoying Music
By SIGMUND SPAETH

A book that should help much in the popularizing of musical knowledge—written as it is in a language which can be understood by all. It begins with the "Fundamentals of Time" and traces its way on through the "Forms of Triple and Duple Rhythm", the "Fundamentals of Melody" and "Patterns of Harmony" till it arrives at "The Fundamentals of Tone Color" and thence to the "Sonata Form" and the larger and smaller forms of composition, till almost every conceivable desire of the inquirer has been satisfied.

There are also a "Biographical List of Composers," a "Glossary of Common Musical Terms" to a comprehensive "Index" which becomes one of the most valuable adjuncts of the book, by bringing its treasures readily at hand.

Pages: 451.
Price: \$2.50.
Publishers: Whittlesey House.



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers—May 1935.

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

THE CATHEDRAL CHOIR—ANTHEM COLLECTION	.30
EDUCATIONAL VOCAL TECHNIQUE—SHAW AND LINDSAY—TWO BOOKS, EACH.....	.40
FUNDAMENTAL TECHNICAL STUDIES—VIOLIN—DOUNIS.....	.15
DOWN-UP BEGINNER'S BOOK—FOR THE PIANO	.40
TITLE CLASSICS—ORCHESTRA—PARTS, EACH.....	.15
PIANO ACCOMPANIMENT .....	.35
PHILOMELIAN FUN WITH FAMILY AND FRIENDS.....	.60
PHILOMELIAN THREE-PART CHORUS COLLECTION—WOMEN'S VOICES .....	.30
OR ROY PEERY'S THIRD POSITION VIOLIN BOOK—CLASS OF PRIVATE INSTRUCTION.....	.30

THE COVER FOR THIS MONTH

There is no need to identify the portrait on the cover of THE ETUDE this month. Perhaps no other great master composer has been the portrait subject for the talented pen, pencil, brush or etching work of artists as Beethoven has been.

This man who never heard, other than in his own thoughts, a note of the music he created, was a straightforward and independent soul who, because of the genius that lifted him into realms not attainable by others, often seemed to be living apart and very much alone despite his host of admiring friends.

Ludwig van Beethoven was born December 6, 1770, in Bonn, a charming town on the river Rhine. At the age of four his study of music started, his father teaching him piano and violin. It was his loving mother who helped the little fellow on through the hardships of life brought about by the father's sternness and his shortcomings in providing an adequate living for his family. At the early age of thirteen, Beethoven was teaching music, playing an organ in church, and was playing in an orchestra while keeping up his own study. He went to Vienna at sixteen and there played for Mozart, who immediately recognized his genius. He returned to Bonn because of his mother's illness, and after her death would have remained there but for the advice of Haydn who told the then twenty-two year old Beethoven to go to Vienna and continue the development of his talents there.

Beethoven was a great pianist as well as a great composer. Although his hearing was gone when he was about thirty, he composed most of his great symphonies while so afflicted. Beethoven died March 26, 1827. His life's history in reality eclipses the imaginings of famous authors.

(Some books on Beethoven's life are *A Short Biography of Beethoven* by James Francis Cooke (10c); *Beethoven, Child's Own Book of Great Musicians*, by Thomas Tapper (20c); and *Beethoven, the Creator* by Roland (50c).)

A few volumes of Beethoven's music are *Selected Sonatas* (Presser Collection, \$2.50); *Sonatas, Complete* (Two Vols., Each \$3.00); *Beethoven Selections for Piano* (\$1.00); *Easier Piano Compositions* (75c); and *Seven Bagatelles* (60c).

A THRILLING EXAMPLE

• The day after the great earthquake and fire in San Francisco, before the ashes were even cool, the remarkable people of the Western Metropolis started to rebuild immediately. Now San Francisco is a pride to the entire land.

There are some teachers at the present time who are bewailing their losses in the great depression and doing very little about rebuilding. They should remember that in the past five years a new teaching generation has come along and the country is now alive with opportunity.

To meet this opportunity, be sure to keep in touch with our latest editions and our new teaching pieces. We will gladly send to you upon request a selection to suit your needs.

SUMMER MUSIC CLASSES

There was a time, in many localities, when the music teaching season began in September or October and extended until May or June. After which, both teacher and students proceeded to forget all about music until the chill winds of Autumn again called them indoors. (And then spent weeks trying to make up lost ground.)

No one denies the value of a vacation. It is well known that renewed energy is obtained by complete relaxation, but the intelligent, aggressive, wide-awake American teacher and student could not long tolerate such lengthy inactivity as a Summer of complete idleness.

Years ago musicians began to use Summer hours for advancement as well as recreation. Classes were formed for the study, an hour or two each week, of such subjects as music history, theory, harmony, etc. The music schools kept open their doors for special classes, largely attended by those unable to take the regular course of study, and today there is hardly an educational institution that does not specialize in helpful, intensive Summer courses.

Many teachers now form Summer music history classes, using *Young Folk's Picture History of Music*, (Cooke) (\$1.00) for the juvenile students and *Standard History of Music* (Cooke) (\$1.50) for students of teen ages and older. Music lovers will be found everywhere, glad to take up the study of harmony and composition with such an interesting text book as *Harmony Book for Beginners* (Orem) (\$1.25) for the older students, or the conversationally presented *Composition for Beginners* (Hamilton) (\$1.00) for younger students. Dr. Percy Goetschius' new work, *The Structure of Music* (\$2.00) makes a good text book for Summer classes in composition as does also *Theory and Composition of Music* (Orem) (\$1.25), the "follow-up" book of the same author's harmony work.

Many ambitious piano students devote a few hours each day or week to improving their technic, using such books as *Complete School of Technic* (Philipp) (\$2.00), *Mastering the Scales and Arpeggios* (Cooke) (\$1.50) or one of the fine special study books in the "Music Mastery Series." A catalog of this series will be sent FREE, if requested, by the publisher.

Vocal teachers and students can make many opportunities for musical improvement during the Summer months and so also can violinists and those interested in string and wind instruments. Witness the activities of the great High School Orchestra and Band Camps in Michigan, Maine and other parts of the country, the many worth while programs presented by those attending camps sponsored by Boy Scouts, Camp-Fire Girls

and similar organizations.

Why not make this Summer a busy one, musically, in your life? Write THEODORE PRESSER Co. for Summer Music Study suggestions, stating the classifications of music in which you are interested. Catalogs and helpful folders cheerfully supplied.

EDUCATIONAL VOCAL TECHNIQUE

IN SONG AND SPEECH

By W. WARREN SHAW

IN COLLABORATION WITH GEORGE L. LINDSAY

This work comprises a comprehensive course in fundamental vocal procedure and practical voice training. It is written for choral organizations and vocal classes in schools, but is equally useful for individual study.

The material presented is based upon the principles of voice culture set forth by W. Warren Shaw, a recognized authority on voice production, whose methods are endorsed by such celebrated artists as Lawrence Tibbett, Gladys Swarthout, Frederick Jagel, and others. The adaptation and arrangement of the work for use in schools and colleges has been made in collaboration with George L. Lindsay, Director of the Division of Music Education, Philadelphia.

The plan of study consists of twenty-five units, each of which is based on a definite problem and is prepared in keeping with the most approved approach to the teaching-learning process. After brief preparatory explanation, interest is maintained by presenting in each unit an educational song, the text of which contains vocal principles that produce definite experiences which are immediately defined in brief exercises. The cumulative power thus gained is capitalized by the study of a carefully selected art song which closes the unit.

Educational Vocal Technique will be published in two volumes, and is offered in advance of publication at the special cash price of 40 cents for each volume, postpaid.

THE PHILOMELIAN COLLECTION FOR THREE-PART CHORUS OF WOMEN'S VOICES

There is a growing demand for good music for women's voices particularly for three-part (S. S. A.) numbers acceptable to groups of singers without extremely high or extremely low voices. As a rule three-part music is more effective than two-part and not as difficult as four-part. *The Philomelian Collection* is designed to provide a pleasing variety of musical numbers for the average organization of women singers. Each original composition or arrangement in this volume has been selected because of its particular fitness in making up a well balanced whole. The advance of publication price is 30 cents, postpaid. Ready soon.

PRIZES, GIFTS AND AWARDS FOR STUDY ACCOMPLISHMENTS

This is the season when teachers and parents of music students are seeking to reward them for their efforts during the past year. For the convenience of our many friends in the music teaching profession, and of the parents, relatives and guardians of students we supply inexpensive designs in medals and musical jewelry, in diploma and certificate forms. Appropriate graduation or promotion gifts may be selected from a list of really fine books on musical literature that we publish.

This year we are offering a brand-new diploma or certificate form that will be welcomed. A brief description of it may be interesting. It is printed on Crane's 44 Parchment Deed stock, probably the best obtainable, and is cut to the new popular size 10 x 8 inches. At the top center is an appropriate musical figure in vignette reproduced from a steel engraving. Then follows the skeleton text:

This Certifies that _____ has completed in a satisfactory manner a course in _____ Music as follows

DIPLOMA

Given at _____ this day of _____ 19____

This form also may be obtained with the words *Certificate* or *Teacher's Certificate* substituted for *Diploma*. The price is only 25 cents, postpaid. All copies will be mailed flat between heavy protecting boards.

We are prepared to supply permanent holders for these new forms. One is a frame that can be hung on the wall or used as an easel and is priced at \$1.50; the other is a folding case 10 1/2 x 17 inches when open, 10 1/2 x 8 1/2 inches closed, bound either in leather or imitation leather and lined with moire. Various color combinations may be had—blue leather and white moire, red and gold, etc. The prices range from \$1.00 to \$2.50 each. This includes the stamping in gold on these cases of the words *Diploma*, *Certificate*, etc., and the name of the school or teacher. The individual pupil's name will be stamped in gold for 25 cents additional. Gold seals, with any desired two-color combination of ribbons, 5 cents extra.

Our usual stock of the familiar diploma and certificate forms is being maintained, as is also the fine selection of medals, brooches and clasp pins frequently used as awards for honor pupils. Presser's Catalog of Musical Jewelry novelties gives a complete price list. A copy will be sent free, upon request. Prices of engraving on medals and engrossing certificates cheerfully quoted.

The above mentioned catalog also offers some suggestions of appropriate jewelry gifts for study accomplishments. However, many prefer to give a good book on some musical subject, such as:

Musical Travelogues (Cooke) \$3.00

Stories of the Great Operas (Newman) 1.47

Great Men and Famous Musicians on the Art of Music (Cooke) 2.25

Descriptive Analyses of Piano Works (Perry) 2.00

Music As An Educational and Social Asset (Barnes) 1.50

Grove's Dictionary of Music and Musicians. 6 Vols. (New Ed.) 18.00

An album of music, a collection of songs or instrumental pieces, are some less expensive items suitable as awards or gifts.

Call on "Presser Service" for anything in matters musical. Special attention given to special requests. As a matter of precaution place early your order for engrossing diplomas or engraving medals.

THE CATHEDRAL CHOIR
A COLLECTION OF DISTINCTIVE ANTHEMS
FOR CHORUS-CHOIR



In the making of anthem books careful consideration must be given to the probable make up of the average choir; editors and publishers as a rule, for very good reasons, have most frequently made allowances for volunteer and perhaps not specially capable singers. For this reason, many anthem collections do not provide as high a type of music as required by well-trained choirs with solo singing members. Our new *Cathedral Choir* is being compiled with special consideration for the more competent organization including a solo quartet. The anthems selected for this collection are by recognized composers and of a type acceptable to directors who take pride in providing devotional music that is both dignified and musical. The advance of publication price is only 30 cents, postpaid.

THE "BIG PARADE" OF MUSICAL CELEBRITIES

On page 196 of this issue *THE ETUDE* presents another division, the 40th, in its "Big Parade" of artists, composers, conductors, musicians, teachers, music authorities and outstanding musical personalities. This division adds 44 more picture-biographies to this amazing collection which is covering, in alphabetical order, the entire history of music.

Those who have followed the series regularly each month find real pleasure in renewing acquaintance with old friends and favorites; in meeting leaders and workers in practically every field of musical endeavor; and in preserving each installment so that when completed they will have an invaluable pictorial-biographical work representing one of the greatest undertakings in music journalism.

New readers will find this unique feature increasingly interesting and worthwhile and can, if a complete set is desired, obtain separate copies of this month's and any previous month's installment for the nominal price of 5 cents a sheet.

FUNDAMENTAL TECHNICAL STUDIES
FOR THE YOUNG VIOLINIST
By D. C. DOUNIS

Presented in such a manner as to enable the young violin pupil to lay a solid technical foundation, this work prepares the student to meet successfully the demands of modern violin music. It has been written for those teachers who want to impart the elementary principles of violin playing in a more scientific and rational way.

The author, a distinguished European violinist and pedagog, was for many years professor of violin at the State Conservatory in Salonica, Greece, during which time he developed his original ideas concerning violin study. Prof. Dounis has taught in New York City and at the present time is located in Los Angeles.

To assure a reference copy for your library before this advance of publication cash offer is withdrawn, send 15 cents at once for a single copy.

PIANO FUN WITH FAMILY AND FRIENDS

The compilers are most anxious to please the hundreds of advance subscribers for this work by presenting a book chock-full of good things for hours of home or studio entertainment. Considerable research has been necessary and many of the stunts have been arranged, or composed, especially for this volume. This has caused some delay and we hope it has not inconvenienced any subscriber. We can promise a unique and interesting volume when this is completed and feel confident that everyone who secures a copy will be more than satisfied.

Of course, the special advance of publication offer is still in effect this month and anyone wishing a copy when the book is published may order now at the special price of 60 cents, postpaid.

ROB ROY PEERY'S THIRD POSITION VIOLIN BOOK
FOR CLASS OR PRIVATE INSTRUCTION

To the young student of the violin, the study of the third position marks a real advancement in his progress. The conscientious teacher, with a demonstration of the possibilities of shifting from first to third, can bring his pupil to approach this study with a great deal of enthusiasm and anticipation. The pupil can grasp easily the glissando in his teacher's playing which is so lacking in his own efforts, and he will observe the pleasing quality of tones produced in the higher position.

The third position should not be taken up until the student has a thorough grasp of the first position, and this usually requires about one year of study. But the third position may and should be taken up immediately following the first position, and because of the great importance of the third position, one year of study well may be given to it. For the purpose of supplying the best possible material for this study, we are pleased to present this new book devoted entirely to the third position.

The work is divided into five parts. Part I presents easy exercises introducing the new position. Part II includes carefully-edited studies which remain in the third position throughout. It is necessary that the pupil be thoroughly familiar with the new fingerings in this position before attempting to shift between positions, and plenty of melodious studies are included for this purpose. Selected studies, for shifting to and from the *open string* make up Part III. This is most important in that both positions are used, yet the shifting occurs while playing on the open string. Part IV presents preparatory shifting exercises, including every possible shift between the four fingers; also exercises employing the octave harmonic on each string. The last part contains shifting studies selected and adapted from the best writers of violin material.

We know of no other book which presents the third position in such a thorough and interesting way for the pupil and every violin teacher will want an examination copy of this work at our special pre-publication price of 30 cents a copy, postpaid.

GROWN-UP BEGINNER'S BOOK FOR THE PIANO

This instruction book, designed especially for students of a more mature mental and physical development, will meet the long-standing need of the teacher on the lookout for a suitable starting book for the older student.

Although the usual juvenile-title and nursery-rhyme type of material has been avoided, no detail of fundamental knowledge has been omitted.

The chief feature of this work is the chord approach. After a few preliminary pieces in broken triad form, we come quite naturally and quickly to the chord. From this basis, all the necessary technical and theoretical knowledge is developed.

This book will contain original pieces, arrangements from the masters, and a generous portion of old familiar song-melodies especially arranged for this work.

Opportunity for the progressive teacher to secure a reference copy and to make the earliest acquaintance with this book is afforded by the special advance of publication offer, 40 cents a copy, postpaid.

**LITTLE CLASSICS
FOLIO FOR ORCHESTRA**

The quick response to our first announcement of this new, easy-to-play orchestra collection is an indication of the prevailing interest in compositions of the masters made available for young orchestra players. No better assurance of sound musical appreciation can be made than that the immortal melodies of the classic composers become familiar at an early age.

Certain new features of educational value are planned for this book and we feel sure that they will meet with the approval and appreciation of school music educators.

In addition to the usual complete instrumentation of the modern school orchestra, a part for Tenor Banjo will be published, with chord symbols for the use of other fretted instruments. Four Violin parts, 1st Violin,

Obbligato A, Obbligato B, and 2nd Violin, are entirely within the first position, and a Solo Violin will provide an interesting part for players who have advanced to the third position.

The special advance of publication cash price for each part is 15 cents; for the piano accompaniment, 35 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

We are publishing this month two of the most-sought-after works recently described in this Publisher's Monthly Letter. There is always a demand for tuneful recreation material for first grade students, both on the piano and violin. That this demand has increased and that readers have confidence in our publications is evidenced by many requests that we have on file for introductory copies of these two works. The special advance of publication prices are now withdrawn and the books are placed on sale at all music stores. Copies are obtainable for examination from the publisher upon the usual liberal terms.

Melody Joys for Girls and Boys is the title that has been given the book announced in these pages as First Grade Piano Collection. Filled with new and interesting first grade pieces, mostly by contemporary composers alive to the needs of the young student of today, this volume arrives at a most opportune moment, as the teacher can give the young first year student a good start in learning the pieces before placing the book in his hands for Summer vacation study and recreation. Price, 75 cents.

Violin Vistas for First Position Players (with piano accompaniment) is a most appropriately-named collection of graded pieces that will supply practically all the recreation material the average violin student will need while studying the first position. These tunes will present to the beginning student "vistas" of future accomplishments, will delight the parents of these students, and will build for the teacher a pupil interested in music study and one with whom he can make much more satisfactory progress. Price, 75 cents.

SWINDLERS ARE ACTIVE

We wish to warn our musical friends to beware of unscrupulous men and women posing as representatives of *THE ETUDE* MUSIC MAGAZINE. Pay no money to strangers unless you are absolutely assured of their responsibility. Be careful of the man or woman who presents a canvass that subscriptions are being taken "to pay college tuition." Almost invariably, these canvasses are fakes and the man offering them has neither desire nor intention of going to any college.

Sign no contract and pay no cash until you have carefully read the receipt or contract which the canvasser offers you. Do not accept any ordinary "stationery store receipt" for money paid. The representatives of *THE ETUDE* MUSIC MAGAZINE invariably carry the official receipt of the publisher, Theodore Presser Co., authorizing them to collect money in our name. Help us to protect you from swindlers.

PREMIUM WORKERS

Many of our musical friends obtain fine merchandise which is given in exchange for *ETUDE* MUSIC MAGAZINE subscriptions. Your immediate circle of acquaintances will yield many an *ETUDE* subscription. These may be applied toward any of the rewards offered. Send post card for complete catalog of these gifts. There are many articles illustrated which you will desire and can secure without one penny cash outlay.

ETUDE SUBSCRIPTION REPRESENTATIVES WANTED

Many music teachers stimulate interest in music study among their pupils and add substantially to their personal income by inducing students to subscribe for *THE ETUDE* MUSIC MAGAZINE. We pay substantial cash commissions on each \$2.00 subscription secured (not your own). Write the Agency Division, *THE ETUDE* MUSIC MAGAZINE for further details.

(Continued on page 317)

ADVERTISEMENT

WORLD OF MUSIC

(Continued from page 258)

NICHOLAS MIASKOVSKY'S "Symphony No. 13, in B-flat minor" had its American première when given on the program November fifteenth, of the Chicago Symphony Orchestra, with Frederick Stock conducting. It is said that the composer expressed a desire that Dr. Stock should have the honor of this première because of his interest in the music of Russian composers. This new work, in but one movement, is reported to have more of the character of an extended scherzo episode than of the classic symphonic.

ARTIST STUDENT CONCERTS, with the assistance of professional artists, is a new movement launched in Los Angeles. Programs are given five nights of the week in a theater seating eight hundred, with opportunities for appearance with a symphony orchestra, and with a small charge of admission to defray expenses. Leading teachers and music merchants are sponsoring this enterprise.

FRITZ KREISLER, received on his recent sixtieth birthday the coveted diamond ring of honor of the City of Vienna, which was presented by the Burgomaster, as significant of his artistic and philanthropic merits.

OTTO KLEMPERER, former conductor of the Berlin State Opera, and who already has been for one season the leader of the Los Angeles Symphony Orchestra, is announced as having signed a contract to come for three years the artistic head of the organization and to conduct at least for months of each winter season of concerts. He won ovation after ovation on his appearance as guest conductor, for the first seven weeks of the new year, of the Philadelphia Orchestra.

ARCHBISHOP REDWOOD, of Wellington, New Zealand, who recently passed away at the age of ninety-five, was a brilliant violinist and owner of a Stradivarius instrument.

THE CENTENARY of the death of Beethoven has been celebrated in Holland by performances of his "La Sonnambula" at the Municipal Theater of Amsterdam and at The Hague.

COMPETITIONS

A PRIZE of One Hundred Dollars, for a Anthem with English text and no restriction as to length, is offered by the H. W. Gray Company, under the auspices of the American Guild of Organists. Manuscripts must be sent, not later than May 1, 1935, to the H. W. Gray Company, 159 East 48th Street, New York City, from whom further particulars may be had on application.

THE WALTER DAMROSCH FELLOWSHIP in the American Academy in Rome is open for competition. It provides for two years of study at the Villa Medici of Rome with six months of travel each year, for visiting leading music centers of Europe and making personal acquaintance with eminent composers and musicians, along with opportunities to conduct his own compositions. Open to unmarried male citizens of the United States, not over thirty years of age. Further particulars to be had from Roscoe Guernsey, 101 Park Avenue, New York City.

A PRIZE of one hundred dollars is offered to American composers by the Eurydice Chorus of Philadelphia, for a composition in three or more parts, for women's voices, with or without accompaniment and solos. Manuscripts must be in the hands of the committee not later than October 1st, 1935. For further information address Eurydice Chorus Award Committee, 251 South 18th Street, Philadelphia, Pennsylvania.

THE EMIL HERTZKA PRIZE for 1936 is open for international competition, for musical-dramatic work—opera, ballet or pantomime. Manuscripts may be submitted by January 1, 1936; and full information may be had by writing to Dr. Gustav Scheuer, Opernring 3, Vienna 1, Austria.

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

PAUL WACHS



In the compositions of the French composers there is a grace, a charm, a distinctiveness that is unique. While they, course, write and have written, in larger forms, for other instruments, and for the voice, it is in the realm of literature that their achievements are most notable.

Among the modern French composers piano music probably none has to his credit more successes than Paul Wachs. Born in Paris, September 18, 1851, he displayed remarkable talent and his parents were induced to send him to the Paris Conservatoire where he studied Marmontel, Duprat, Victor Masses and the incomparable Cesar Franck.

Paul Wachs aspired to success as an organist and he carried off the first prize in organ playing while a student under his illustrious teacher. He became the successor of Saint-Saëns one of the foremost churches in Paris and during this period produced treatises on Improvisation, Plain-Song, Harmony and Counterpoint, revealing the thoroughness of his foundation and the seriousness of his bent. But Wachs' name will live on and on in the

light and effervescent piano compositions that today, more than ever, are sought after and played by teacher and student, by every pianist who appreciates the beauty and grace, the dash and sparkling brilliancy of such numbers as *Shower of Stars*, *Capricante*, *Rosy Fingers* and others.

Art will always find room for the water colors, the etchings and the pastels, and the compositions of men like Wachs, Raff and Godard, and women like Chaminade, will ever find a place in the repertoire of the pianist, in the teaching curriculum of the sensible teacher, in the hearts of talented pupils and the lovers of real melody in music.

There is nothing particularly intricate in the compositions of Paul Wachs; most of them require considerable finger dexterity, however. Would that we had today more composers with the gift of melody and the ability to dress their inspired themes with the attractive garb that graces the compositions of this eminent French musician. Paul Wachs died at his residence, Saint Mandé, France, July 6, 1915.

Compositions of Paul Wachs

PIANO SOLOS

cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
151	Aigrettes, Les. <i>Valse Caprice</i> ...	4	\$0.50	4022	Myrtles. <i>Valse de Salon</i>	4	\$0.50
156	At desque	3½	.40	2674	Mystery. <i>Valse Caprice</i>	3	.35
284	Balancelle, <i>Swing Song</i>	3	.35	2488	Pavane	2	.30
285	Birds of Passage.....	4	.50	15903	Pendant la Mazurka	4	.40
550	Capricante. <i>Marche de Concert</i> 5	.50	.50	9021	Rose and Butterfly.....	4	.50
486	Elegante. <i>Mazurka de Salon</i> 5	.50	.50	23801	Rose Blanche. <i>Valse de Salon</i> 5	.50	.50
528	Fairy Fingers	4	.50	4159	Rosy Fingers. <i>Les Ongles Roses</i>	4	.50
210	Frinettes, Les	4	.50	24128	Sandman's Serenade	1½	.30
218	Graces, Le. <i>Marche Elegante</i>	3½	.30	4251	Shower of Stars. <i>Pluie d'Etoiles. Caprice</i>	5	.50
264	Italia. <i>Tarantelle</i>	3½	.50	1876	Song of the Bathers.....	4	.60
191	Kangourou. <i>Le</i>	5	.50	6769	Song of the Spinning Wheel.....	4	.50
185	Lov st Thou Me? <i>Valse</i>	4½	.40	4564	Valte Etude	4	.50
70	Madileña. <i>Fantastic Espanole</i> 4½	.50	.50	5795	Venetian Gondolas. <i>Barcarolle</i> 4	.40	.40
998	March of the Flower Girls.....	3	.35	9093	With Lofty Stride. <i>V'Elancée. Mazurka de Salon</i>	3	.40
800	Muscadins, Les. <i>Marche Ele- gante</i>	5	.50				
997	Musette et Tambourin. <i>Scene Rustique</i>	5	.50				
		2½	.35				

PIANO DUETS

cat. No.	Title	Grade	Price	cat. No.	Title	Grade	Price
379	Capricante. <i>Marche de Concert</i> 5	\$0.70		11685	Muscadins, Les. <i>Marche Ele- gante</i>	4	\$0.60
784	Graces, Le. <i>Marche Elegante</i> .....	.35		11501	Myrtles. <i>Valse de Salon</i>	4	.70
779	Madileña. <i>Fantastic Espanole</i> 4	.70		7621	Rosy Fingers. <i>Valse Elegante</i>	4	.50
134	March of the Flower Girls.....	.40		7946	Shower of Stars. <i>Pluie d'Etoiles</i>	3	.60

BROADWAY LIGHTS



Many times the letters spelling the name of a show have been fixed into place on the electric sign frames of the theatres in New York.

Each time a new title was put into place, meant that the writers, producers, and often a publisher also, had such confidence in the merit of the piece as to put a lot of hard work and a huge amount of money behind its production.

Time and again the hopes and judgments of the experts were for naught. Down came the lighted letters to be replaced by others. Some, however, stayed and shone out over Broadway crowds night after night, continuing in their places because the ones who bought the tickets decreed these productions were good.

Music publications have a higher percentage of successes than Broadway shows, but some flash up as new publications and soon show that they have not the "something" to hold attention over a long period. Others, like the Broadway successes, in favor and stay on and on.

These are the selections which come up for new printings and these are the publications which it is profitable for active music workers to know. Below are some which appeared on last month's printing order. Any of these may be secured for examination.

cat. No.	Title and Composer	Grade	Price
4184	The Little Drum Major (March)—Engel	1½	\$0.25
3232	Dollie Waltz—Baldwin	2½	.25
5111	A Winter Tale—Anthony	2½	.25
5110	Cabin Dance—Baines	2½	.25
2557	Hickory Sticks—Renk	2½	.25
5285	Wing Foo—Burleigh	3	.30
6076	Swaying Daffodils—Over- laude	3½	.50
3897	Elves—Rogers	3	.35
3090	Twilight on the River—Renk	3	.40

SHEET MUSIC—PIANO SOLOS (Cont'd)

Cat. No. Title and Composer Grade Price

23173	Satanella (Mazurka)—Schneider	4	\$0.40
13009	Believe Me If All Those Endearing Young Charms (Left Hand Alone)—Mero	4	.25
15909	Impromptu—Strickland	5	.35
13414	a la Jeunesse (Valse)—Schutt	7	.70

SHEET MUSIC—PIANO, FOUR HANDS

6374 Spanish Dance—Sebocck

15315 A Sleigh Ride—Clark

SHEET MUSIC—TWO PIANOS, FOUR HANDS

30057 Norwegian Dance—Grieg

16953 Grande Valse Caprice—Engelmann

MUSIC MASTERY SERIES

13343 Second Grade Study (Ten Characteristic Studies in Rhythm and Expression)—Morrison

8685 Twelve Melodious Studies in Embellishments—Sartorio

PIANO SOLO COLLECTION

Boy's Own Book of Piano Pieces.....

PIANO FOUR HAND COLLECTIONS

Very First Duet Book.....

Sousa Four Hand Album—Sousa

SHEET MUSIC—VOCAL SOLOS

4969 The Shrine (High)—Cadman

12269 O Perfect Love (Low)—Burleigh

26132 Candle Light (Mother's Day) (Low)—Cadman

SHEET MUSIC—VIOLIN AND PIANO

13471 Dreamland Valse—Greenwald

OCTAVO—MIXED VOICES, SACRED

6280 Come and Worship the Lord—Schoebel

10189 I'm a Pilgrim—Ludebuhl

20705 The World's Prayer—Cadman

10529 I Will Extol Thee—Olt

21157 The Lord Is My Light—Stough

35292 Saviour, Again to Thy Dear Name—Pinsuti-Vinal

35297 I Lay My Sins on Jesus—Camp

35296 The Land Beyond—Pinsuti-Vinal

OCTAVO—MIXED VOICES, SECULAR

20836 Go Lovely Flower (S. A. B.)—Lemare-Felton

21160 A Song of India—Rimsky-Korsakow—Levenson

20234 Night Divine—Offenbach-Bliss

OCTAVO—WOMEN'S VOICES, SECULAR

15597 Summer Idyl (Four Part, with Violin Obbl.)—Berwald

Graduation and Promotion GIFTS AND AWARDS

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HOW TO ORDER

MEDAL

This illustration is exact size. The name of recipient, or the date of presentation may be engraved on the bar, or reverse side of medal. *No. 2A 10K Gold. \$8.00
*No. 2B Sterling Silver. .30
*No. 2C Gold Filled. 4.00



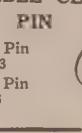
BROOCH

A clasp pin of same design as medal, without bar and chain. Engraving only on reverse side of pin.
*No. 1A 10K Gold. \$6.00
*No. 1B Sterling Silver. .15
*No. 1C Gold Filled. 2.50



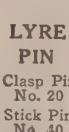
PIANO CLASP PIN

A miniature grand piano in black and gold.
No. 84A Gold Dipped. .30c
No. 84B Gold Filled. .50c



TREBLE CLEF PIN

Clasp Pin No. 33
Stick Pin No. 83



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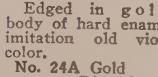


WINGED HARP PINS

The two pins illustrated above come in these qualities—
*A—10K Gold—Clasp or Stick Pin. \$2.00
*B—Sterling Silver—Clasp or Stick Pin. .50
*C—Gold Filled—Clasp or Stick Pin. .75
D—Gold Dipped—Clasp or Stick Pin. .30
E—Silver Dipped—Clasp or Stick Pin. .30

Miniatures of the Cello, Mandolin, Guitar, Trombone and Cornet also available in clasp and stick pins at 30c and 50c.

VIOLIN CLASP PIN



Edged in gold, body of hard enamel, imitation old violin color.

No. 24A Gold

Dipped. .30c

*No. 24B Gold

Filled. .50c

BANJO



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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

A Dream

(Recital Playlet)

By ALICE THORNBERRY SMITH

Charade

My first is in



But not in



My second is in



But not in



My third is in



But not in



My fourth is in



But not in



Answer: BACH

Goethe's Ideals

GOETHE, the great German poet once said, "A man should hear a little music, read a little poetry and see a fine picture every day." Certainly all music pupils can hear a little music every day, even if they cannot see a fine picture every day. Why not close each practice period with at least one beautiful melody, even a short one, beautifully played.

Characters: RUTH, a piano student; several GYPSIES (boys or girls). More Gypsies and more recital numbers may be added at will.

Scene: Interior of living-room or studio. RUTH (entering and walking slowly about room):

Tomorrow is recital day,
I wish that it were here!
Of course I must play perfectly—
I must, I MUST. Oh, dear!

(She seats herself at piano and plays a few measures, stopping suddenly). Continues:

I wish I were a Gypsy maid.
I've heard that they can play
Without a bit of practicing,
Because they're born that way.

(Practices a few more measures). Continues (yawning):

Oh dear, I'm getting sleepy now,
But wide awake I'll keep;
I'll sit here just a moment more—
I really must not sleep.

(Drops into near by chair and sleeps). (Several Gypsies enter on tiptoe, fingers to lips).

FIRST GYPSY: She's fast asleep. What shall we do?

SECOND GYPSY: Just let her have her nap.

THIRD GYPSY: Let's stay a while until she wakes.

FOURTH GYPSY: She'll play for us, maybe.

(Gypsies circle around her quietly, then seat themselves in comfortable chairs).

FIRST GYPSY (soon getting restless): I'm going to waken her. (Goes over to Ruth and shakes her gently). Wake up, wake up. We want you to play for us.

SECOND GYPSY: Wake up, wake up, you've slept long enough.

RUTH (waking drowsily): Oh my! You frightened me. I do believe you are the GYPSIES I was talking about.

THIRD GYPSY: We are. We heard you playing the piano and we just came in to call.

FOURTH GYPSY: And found you asleep.

SECOND GYPSY: I hope we are not intruding.

RUTH: Oh no, not at all, but I want you to play for me. I've often heard that GYPSIES are natural musicians.

FIRST GYPSY: All right, we will all be glad to. (Goes to piano).

I'll play for you a tarantelle,
It is a lively tune.

I hope that you will like it well,
And learn it, too, real soon.

(Plays Tarantelle by Heller, or any tarantelle.)

RUTH (applauding with audience): That was fine. Do let me hear another piece.

SECOND GYPSY (going to piano): I'll play the Gypsy Rondo now, That Papa Haydn wrote.

I'm sure you'll like it, too, because I will not miss a note.

(Plays Gypsy Rondo by Haydn.)

RUTH (applauding with audience): That was lovely. What about a duet? Can any of you play duets?

THIRD GYPSY: I can play the bass part of Hungarian Dance by Brahms. That's a real Gypsy piece, you know.

RUTH: Good! I can play the treble part, Let's play it together.

THIRD GYPSY (going to piano): A dance from Hungary we'll play, By Brahms, composer grand.

He makes us hear the tambourines And folk-songs from that land.

(Ruth and Gypsy play any arrangement of a Brahms Hungarian Dance.)

GYPSIES (applauding with audience): Now RUTH, you must play a solo for us. That is really what we came to hear, you know.

OTHER GYPSIES: Yes, please do, RUTH.

RUTH (going to piano): All right. I'll be glad to. I'm so glad that you like music.

I'll try out my recital piece And hope you'll like it, too, It is a lovely Valse Caprice, I'll play it now for you.

(Plays any valse, or Valse Caprice.)

(Towards the end of this piece the Gypsies tiptoe out as quietly as possible, with great caution and gestures for silence. At conclusion of piece Ruth acknowledges applause, looking around the room for the Gypsies.

RUTH: Where have they gone? Was it a dream?

Alone I seem to be!
But I am sure the Gypsies came
And played their tunes for me.

(Exit or curtain)

seated in Miss Brown's studio Jean said her very nicest tone of voice, "We are May basket and we are bringing you gifts. Then she went to the piano and played. And what do you suppose she played? C major scale in tenths and sixths thirds, and then the C minor scale, in manner, and she played them perfectly.

"Good," said Miss Brown. "You did not give me a nicer gift." Then Mary went to the piano and played a piece perfectly from memory. "I am so pleased, Marjorie, because I know how hard it is for you to memorize." Then Ellen played the Czerny exercise that she had been having so much trouble with, and Alice played the new arpeggio without a slip. "Girls, this is the best May Day imaginable and I know how hard it was for you to make it so perfect."

"Well, Miss Brown," said Ellen, "it was fun, but you know, we thought we were giving all these things to you, but we found out that we were really giving them to ourselves, too."

Listen To The Mocking Bird
For Bird Day, May Fifth
By CARMEN MALONE

As David was practicing patiently
A rollicking little tune,
That he was to play for the Maypole
The next day at half-past noon.

There came from the tree tops and faint,
So soft that it scarce was heard;
But, stealing across to the door, he saw
That it was a mocking bird.



Perched high on a limb of the live oak
The little bird seemed to say:
"Why do you not practice a tune for me
For Bird Day's the fifth of May?

I give you my music the whole year through
Can't YOU spare a day for ME?"
Then David began on a lovely plan
To play for the birds, with glee.

So let us give thanks for the chirps and trills
And beautiful songs we've heard,
And do all we can to give honor to
Our golden voiced friend, the bird.

May Baskets

By GERTRUDE GREENHALGH WALKER

THE members of the Music Club were walking home after their regular meeting. "The program was good today," said Jean.

"Yes, it was," answered Ellen. "I especially liked that part about May baskets. Let's give Miss Brown a May basket," she continued.

"Oh, that's a good idea," said Marjorie. "We'll hang it on her door knob, like they did in olden times."

"A better idea, though, would be to BE May baskets," said Ellen.

"Just what do you mean, Ellen? Your ideas are always so complicated."

"But this is not complicated at all, and I'm sure Miss Brown would be thrilled!" So Ellen told them all about her idea.

At last May Day arrived, and that evening after dark Miss Brown's door bell rang, and as she opened the door she beheld a little pansy, a rosebud, a sunflower, and several other pretty flowers. The girls were dressed in the paper flower costumes they wore in the operetta. After they were

JUNIOR ETUDE—(Continued)

Music in Business

By ANNETTE M. LINGELBACH

I DON'T see why I have to practice so much when I am not going to be a fine musician," complained Teddy. "Mother would not want me to spend so much time on my music when I'm really going out commercial work."

But you know, you might need your music later on. There is scarcely any profession that is not helped by the study of music," suggested Miss Gay. "Music has many more angles to it than just playing an instrument. For instance, suppose we were to go in for advertising work. You had to write feature advertisements for a maker of musical instruments. You would have to know many musical terms, possess an understanding of the fundamental requirements of music, and know exactly what a musician, teacher or lover of music would expect in the ideal instrument, be it a piano, violin or flute. This would also be true of writing advertisements for publishers, books about music, mechanical records. That is why you

would need the study of musical history."

"I never thought of those things," confessed Teddy.

"Or suppose you were a photographer and made pictures to be used with such advertisements. You could not take a picture of someone playing the piano with bad hand position, you know. You would want her seated in good position, eyes on the music, showing concentration, interest and appreciation, those three requirements necessary for the success of any student. You would not want to take her playing Brahms on a spinet, for instance, because in the days of spinets Brahms was not yet born. Musical history again, you see! These details you are already learning in your music study; and so you would be better fitted for such commercial work than one who had never studied music."

"I guess you're right," said Teddy, resolving to take more interest in his daily practice henceforth.

CLUB CORNER



JUNIOR STRING SEXTETTE
CLEVELAND, TENNESSEE

R JUNIOR ETUDE: am seven years old and have taken piano for only two months but I can play twenty-one pieces, thirteen of them from memory. I can also play some chords and soon going to play in a recital.

From your friend,
DOROTHY GULDNER (Age 7)
Texas.

THE Musical Alphabet Game
By GLADYS HUTCHINSON LUTZ
The players sit in a row or circle, and a leader tells someone to name a letter of the alphabet. Suppose the letter named is B. The next player must mention a composer beginning with that letter, as Beethoven, before ten is counted. The next player must "Describe his compositions," Beautiful. The next, "Describe his appearance," Boorish, and so on. If it is counted before an answer is given beginning with the required letter, the player moves to the foot of class. Other letters are used in turn.

PRIZE WINNERS FOR FEBRUARY PUZZLE:
MARGARET SCHMIT (Age 13), Minnesota.
HELENE GORHAM (Age 11), Canada.
PAUL FRANKLIN (Age 11), California.

HONORABLE MENTION FOR FEBRUARY PUZZLES:
Marie Jeanne, Claudia Tiala, Barbara Berquist, Betty West, Jeanne Kepner, Lee How, Corinne Christenson, Gladys Nagel, Lila Walker, Irene Conrad, Erna Huber, Anna May Todd, Ruth Frances Weidner, Frances Mayer, Leonora Pullo, Lucille Soupa. (Barbara Berquist, age 8, might have gotten a prize if she had remembered to give her town and state.)

Chopin

(PRIZE WINNER)

Frédéric François Chopin was born near Warsaw, Poland, 1809. Chopin had talent and musical ability and through practice made a success. Chopin took lessons at an early age and made such progress that he gave a concert in public before he was nine years old. When twenty-two years old he went to Paris, where he was greeted by hundreds of people, and his fame grew rapidly. He wrote his first opera when only fifteen years old.

Chopin's father was French and his mother was Polish, but the Polish element of his mother can be seen in more of his works than the element of his father's land.

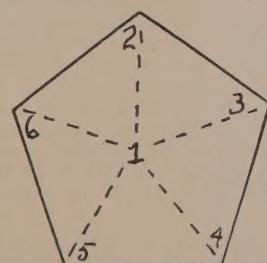
Music is the most aristocratic of the arts and Chopin was the most aristocratic of musicians. It has been said that Chopin "revolutionized the divine art and paved the way for all modern music." Rubinstein once called Chopin the "soul of the pianoforte" and every music student agrees with him.

CHARLES L. WALLIS (Age 13),
New York.

Musical Pentagon Puzzle

By STELLA M. HADDEN

Each dotted line is a five-letter word.



- 1-2, chant
- 1-3, chime
- 1-4, croon
- 1-5, 'cello
- 1-6, choir
- 2-6, tenor

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and for answers to puzzles.

Subject for story or essay this month "Why I Like Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not or whether belonging to any Junior Club or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE OFFICE, 1712 Chestnut Street, Philadelphia.

Pennsylvania, before the eighteenth of May. Names of prize winners and their contributions will be published in the issue for October.

Put your name and age on upper left corner of your paper, and your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

Competitors who do not follow ALL of the above rules will not be considered.

(There is no Junior Club officially connected with the JUNIOR ETUDE.)

Chopin

(PRIZE WINNER)

In 1825 Frédéric Chopin published his first work. It was the beginning of a successful career, but a short one, for his health soon failed. Chopin rarely ever composed for the orchestra but confined most of his work to the piano. He wrote a great deal of music—mazurkas, études, preludes, nocturnes, waltzes, scherzos, ballades, and so forth, all possessing original and fantastic beauty.

One of his most famous pieces is the *Minute Waltz*. It is said that Chopin and a lady were having tea together and her little dog started to chase its tail, and the lady said "Why don't you compose a piece for the little fellow as he dances?" So Chopin went to the piano and composed the merry little waltz, which lasted just one minute.

He died in 1849 after giving the world some of its most beautiful music.

BARBARA GERSHLER (Age 12),
California.

Chopin

(PRIZE WINNER)

"An artist that could stir the human soul Was Chopin, when he reached his music goal."

Chopin was born in Poland and after a short life of a musical career, died in 1849 to go up above and help compose music for the angels.

Because of political troubles, he was forced to leave his beloved Poland in 1834 and flee to Paris, where he remained until his death.

His dreamy, romantic nature and his love for new and exquisite harmonies are completely revealed in his waltzes, mazurkas, nocturnes and other compositions. In his music he seems to have the sufferings of his native country on his mind, as the undercurrent is sad and melancholy. He is considered one of the great masters of modern piano music.

ROZELLA HORTON (Age 13),
Missouri.

ANSWERS TO FEBRUARY DIAGONAL PUZZLE:

L-arch	H-azel
p-I-ano	c-A-mel
ma-S-on	ro-Y-al
cra-Z-y	bla-D-e
mois-T	gree-N

Liszt Haydn

(Larch may be replaced by lemon, piano by viola and green by brown.)

HONORABLE MENTION FOR FEBRUARY ESSAYS:

Margaret Doyle, Katherine Saunders, Glenna Frost, Margaret Elliott, Eleanor Belyea, Dorothy M. Krobe, Lucille Day, Janice Houck, Mary Alice McCall, Joan Herrord, Betty West, Frances Pechtold, Betty Haxton, Anna Louise Smith, Bobby Kane, Helen Marilyn Clark, Miriam Wagner, Shirley Waldorf, Dale Hawkins, Martha Rose Pohl, Ruth Rabe, Margaret Van Epps, Dorothy Reynolds, Jane La Garde, Katherine Quarles, Harriet Danley, Helen Miller, Audry Cummings, Wilhelmina Kloster.

LETTER BOX

DEAR JUNIOR ETUDE:

I have learned from THE ETUDE the biographies of famous composers as well as different techniques and types of music.

I have been studying piano for six years and plan to make music my career, and in our school I am the pianist. I am also a member of the glee club and of the Nueva Ecija High School orchestra. Our glee club won fourth place and the orchestra first place in the annual music contest for all the high schools in the Philippines Islands.

I would like to send you a Filipino piece but I will ask your permission first. I know you have all kinds of pieces but I am sure you are not familiar with Filipino music and I would like to give the readers of the Junior Etude an idea of our music.

I am enclosing my picture in native costume.

From your friend,
EBCARACION CASTELO,
40 del Pilar St.,
Cabanatuan, Nueva Ecija,
Philippine Islands



Music Extension Study Course

(Continued from page 274)

CHIPMUNKS ON THE WALL

By HAROLD LOCKE

A piece through which the young pupil may scamper à la Chipmunk, being careful of course to keep the distinction clear between the staccatos and three-note legato groups which are interspersed. The first theme is in C major and the second in the dominant key of G major. A little left hand alone practice might be induced by reminding the pupil that there is a chipmunk for each hand.

MELODIE RUSSE

By ELLA RIBBLE BEAUDOUX

This waltz has the unmistakable swing and professional air which will make it beloved of dancers.

The tempo is rather deliberate and the mood somewhat on the somber side as befits a dance melody reminiscent of the ballads of old Russia. There is a very plain clue to the mood of the music in the text which reads *Adante Lamentoso*. The tempo proceeds at steady pace to measure sixteen where a small ritard is indicated. At measure twenty-six there is a direct stop, though a short one, after the second beat. The next section beginning measure thirty-three picks up a bit in speed—*poco più mosso*—and leads into a *crescendo* and *accelerando* beginning measure thirty-eight. From thence it builds little by little until the climax is reached at measure forty-five. This is followed by a short passage played *legato* and *pianissimo*, and bridged back to the first tempo by a *molto rit.* at measure forty-eight. The first theme is reasserted, this time in the upper voice of the left hand and it should sing out with violoncello like resonance.

ANNIE LAURIE

By MARCELLA HENRY

This fine old Scotch tune which wears a perennial bloom of freshness for each new generation has been especially arranged for left hand alone by Marcella Henry. It affords excellent practice since the left hand is required to themadize the melody and supply the accompaniment as well. This calls for more than the usual measure of tonal control. It is important to remember in this connection that a melody should "stand out" not only because it is louder than the accompaniment but because the quality of tone is different. It follows that the melody tones in this number should be given study and preparation and played with different attack from that used in the accompaniment. The pedal must be used freely throughout this arrangement for sustaining purposes. Pedal marks are clearly indicated in every measure.

ROBIN ADAIR

By MARCELLA HENRY

Another left hand arrangement by Marcella Henry. The treatment of this number is so similar to that given for *Annie Laurie* that no special comment is necessary. Both of these numbers are novelties which should prove of value to teachers who may find themselves in need of material for left hand alone.

SUNFLOWER DANCE

By W. E. MACCLYMONT

Here is a composition which teachers will find of genuine worth for teaching purposes. It affords a fine chance for development of finger *legato* and passage playing for the right hand. It provides precisely the same sort of practice as a Czerny exercise and supplies something useful as well, a combination of qual-

ties which appeals to alert, modern instructors. After a short introduction the dance proper begins with the fifth measure. The right hand plays triplet figures for the most part against a rather sedate accompaniment in the left hand. The tempo may be adjusted to the convenience or rather the ability of the performer. It is the sort of composition which will graciously allow of a wide latitude in tempo. The *Trio* section is in A-flat major and opens with the melody in the lower voice of the right hand, answered by the playful passage in the upper voice of the same hand. This question and answer effect is in evidence for the first twelve measures of the *Trio* section after which new material, played *fortissimo*, is inserted. Eight measures later the opening theme of the *Trio* is heard again and leads into the *Coda* which ends with the same triplet figure which opened the piece.

Faculty of Memory in Musicians

By KENNETH P. WOOD

MEMORY is a faculty full of potentialities. Sometimes it is an advantage to remember, and sometimes it is not. In the case of musicians, however, there can hardly be any question about its being an undisguised blessing.

Wilhelm Kuhe, in his "Musical Recollections," relates that Sir Charles Hallé was able to sit down and, at a moment's notice, play any composition of Bach, Beethoven, or Chopin. On more than one occasion, also, he played from memory, during a cycle of performances, the whole of Beethoven's thirty-two sonatas alternately with the forty-eight preludes and fugues of Bach's "Wohltemperirte Klavier."

Once during a discussion upon musical feats, Mascagni, the composer of "Cavalleria Rusticana" offered to play from memory any work of six chosen compositions. Doubting his ability to fulfil his boast, the present decided to test him. The less known works by the given six masters were selected, but Mascagni was never found at fault, and came out of the orchestra with flying colors.

Campanini, a singer too soon lost to the English stage, was remarkably quick in his study of songs, and, what is more, could rely upon his recollection for every note that he had once learned. Although he had not played the part of *Don Ottavio* in "Don Giovanni" for over ten years, he, at a moment's notice, gallantly stepped into the breach caused by the sudden and unexpected absence of a brother artist; and, trusting entirely to his retentive memory, he sang the music as correctly and as brilliantly as he had done a decade before, when just fresh from study and rehearsal.

How retentive was Liszt's memory, small as well as for great things connected with his beloved art is well exemplified in the following anecdote: "In his young days especially, his good-nature made him a victim of bores. On one occasion one of this genus inflicted upon him a tedious orchestral work of the latter's own composition. Liszt heard it with polite indifference, and at its conclusion dismissed the composer, as he hoped, forever. But such was not to be, for he returned two weeks later, and with tears in his eyes, told his master that his beloved composition had been accidentally burned. Liszt, struck by his evidently sincere grief, told him to sing of good cheer and to call on the morrow. This he did, when the score of his lost work, which the kind-hearted master had written out from memory, was handed him."

Teaching Songs to Children

By ANNA HURST

IN TEACHING songs to small children care should be taken that the words are fully understood.

If a song is sung fast or even up to a moderate tempo the very first time, the words may not be heard distinctly, if the diction is not perfect; and even if every word is clearly enunciated, the text may not be fully understood.

The text of a song should first be carefully read aloud to the child and explained in simple, understandable words. Memorizing will then become easier.

Even when children can read, many words are not easily understood by the child mind, nor easily pronounced with a little help.

One wise supervisor of music in a high school insists that her students study the words of a song in a dictionary to get full realization and comprehension of what is being sung. The same teacher has some classes in an upper grade school and to them she herself explains the meaning of the verses.

This idea might be carried right along into adult vocal work, with the singer frequently consulting the dictionary for a better understanding of the words to be sung. After which perhaps there would be better interpretation, pronunciation, and dictation.

"To each is given a certain talent, a certain outward environment of fortune. To a thinking man is the worst enemy of the Prince of Darkness can have."—Carlyle

Next Month

THE ETUDE for JUNE, 1935, Will Include These Features Rich in Practical Interest



BEATRICE HARRISON

DO YOU PLAY THE VIOLONCELLO?

We have received a large number of letters from Violoncello students asking for information relative to their instrument. Fortunately, Beatrice Harrison, England's famous Violoncellist, has sent us just what our readers will want.

MORE MUSICAL TRAVELOGUES

The June ETUDE will bring you a new Musical Travelogue by James Francis Cooke. We will not tell you the title so that that will be a surprise to you.

THE EVOLUTION OF THE PIANO

We have secured a very fine series of cuts showing the historical development of this universal instrument and of its internal mechanism. You will find this most informative as well as of valuable service in teaching.

LEARNING TO PEDAL EFFECTIVELY

Dr. Sumner Salter, formerly Professor of music at Williams College, has written for THE ETUDE one of the best articles we have seen dealing with this subject.

LESSONS FROM HEARING GREAT PIANISTS

Walter Spry, famous American pianist and teacher, tells what he has learned from great pianists whom he has heard and known.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

Phrase Building

By ANNETTE M. LINGELBACH

A THOUGHT for each phrase and a whole story for a long phrase are early instilled. We built the phrases of Jessie Gaynor's "The Grasshopper," into the story:

Hop-Hop. He walks and hops across the fields home. Hop, hop! A bird sees him. He eats him. Grasshopper's family cry, "Bo! Woo!"

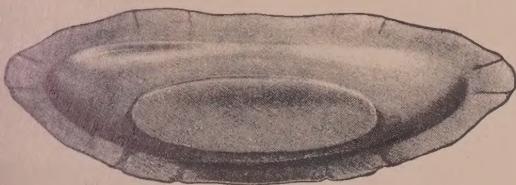
In this instance, the thought and words closely resemble the melody, a resemblance to achieve in the child's early training. Later, as the child's imaginative scope broadens, he no longer wants the words to sing the melody, but wants the melody to express the thought. Then the interesting period of phrase building begins.

Equally remarkable are the performances recorded of Rubinstein, the celebrated pianist. During one season alone he played, without once referring to the score, more than one thousand compositions, a feat the magnitude of which may be grasped when one considers that they contained nearly five million notes. Paderevski's memory also is abnormal, a gift which he likewise displays in private life, for he never forgets a name or face.

To these names that of Hans von Bülow, as eminent a conductor as he was a pianist, must be added. He knew all the Wagner music-dramas by heart, and often conducted long concert programs in their entirety without the score. On one occasion, while on a railway journey, he read through for the first time the score of a concerto by Saint-Saëns, and the same evening he gave a brilliant rendition of it from memory.

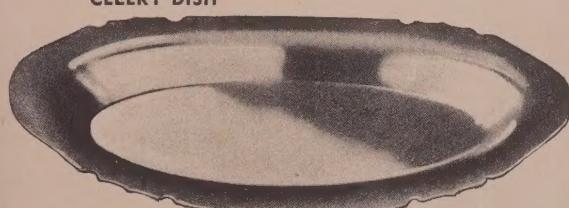
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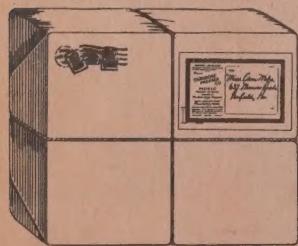
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